

Liturgical Arts

A QUARTERLY DEVOTED TO THE
ARTS OF THE CATHOLIC CHURCH

STRESS THE POSITIVE

VOLUME TWENTY-FIVE

AUGUST, 1957

NUMBER FOUR

LITURGICAL ARTS

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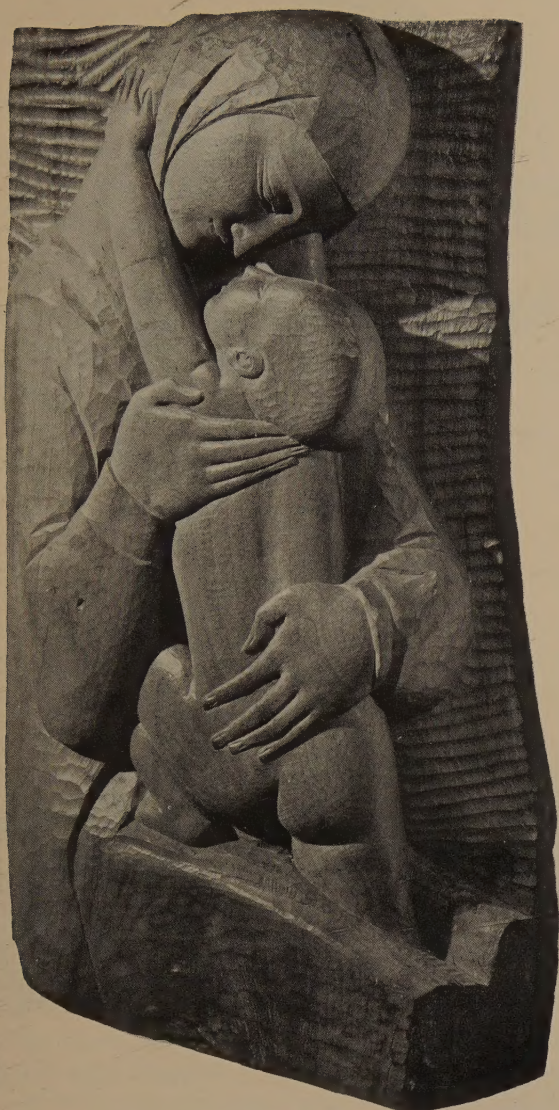
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CHICAGO

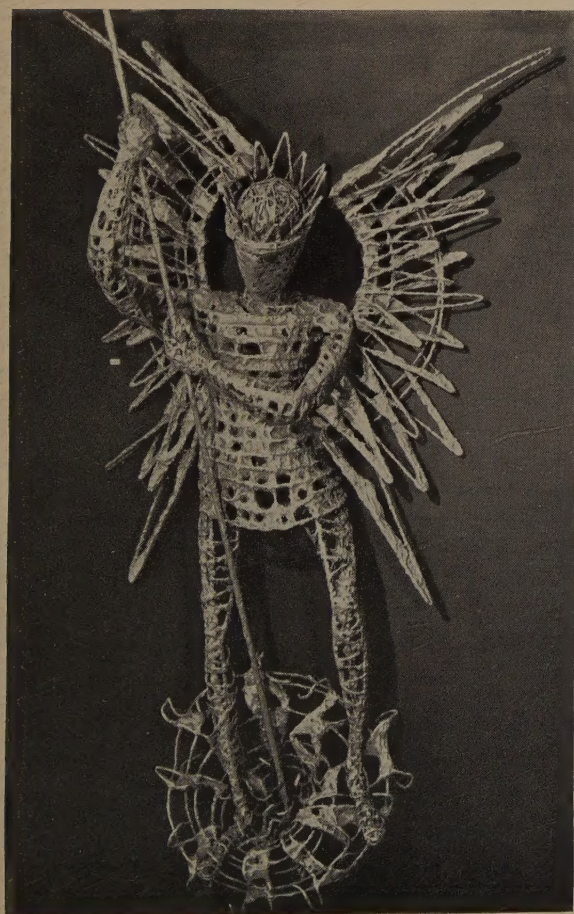
See Diary, March 1-5, 1957



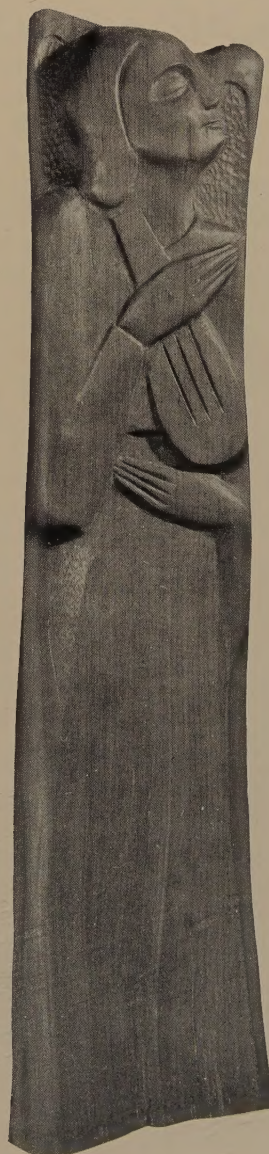
Madonna and Child
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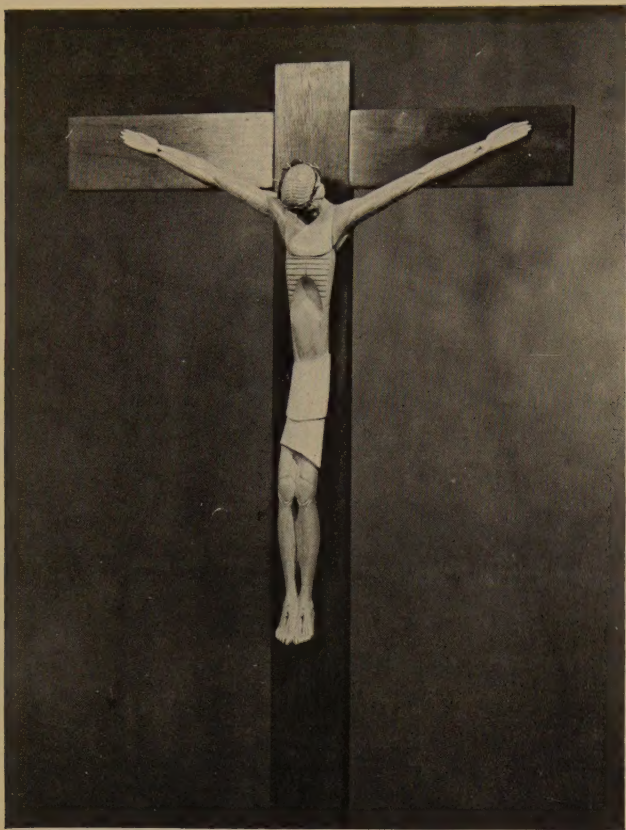
Annunciation, tapestry
Morris de la Cerda



Saint Michael, metal
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Angel with lute
Sister Mary Helena



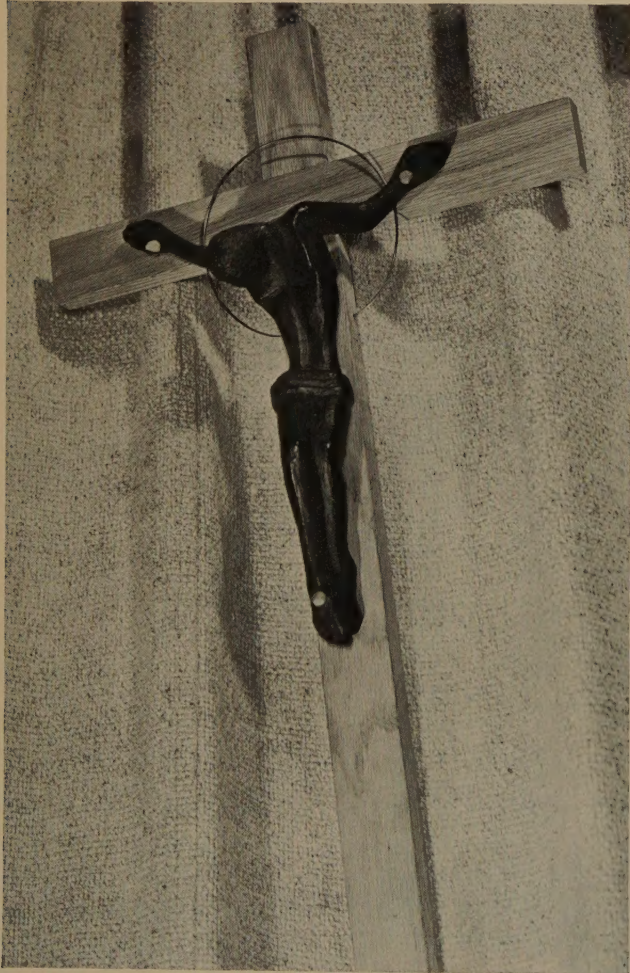
Crucifix of wood, Joseph O'Donnell

CHICAGO SHOW • March 3-17, 1957.

"Art is a creative expression of an idea of the artist in terms of a new beauty in a form of his own devising. In this very poetic expression is to be found the talent and genius of the artist." The Reverend Richard J. Douaire. *Diary*, page 98



Pieta, Egon Weiner

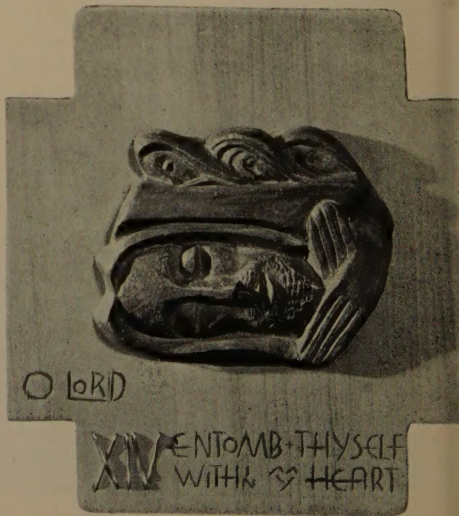


Crucifix, terra cotta, Margaret Dagenais



Stations, Mildred Tryba

Photos Gabriel Studio



LITURGICAL ARTS

PUBLISHED QUARTERLY BY THE LITURGICAL ARTS SOCIETY

VOLUME TWENTY-FIVE

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Editorial

THE centennial celebrations of the American Institute of Architects have given rise to the thought that architecture, in these United States, has come of age. As President Leon Chatelain, Jr. stated in his opening address: "The architectural profession has never been in a more secure position . . . a truly American architecture has been created . . . we are equipped with knowledge, skill, availability of materials and access to a vast store house of technology . . . we have superimposed on all this a creativity that is the marvel of the age."

In the closing address, Pietro Belluschi, dean of the School of Architecture at the Massachusetts Institute of Technology, remarked that ". . . architects, particularly the younger ones, are beginning to acquire more receptive and flexible habits of mind, they are learning to observe and weigh and to consult before rushing to solutions. They know more of values, and they are better technicians and build in obedience to better formulated physical laws. Above all, they are learning that the desire for exploration and experimentation is not to be confused with capricious and artificial making of forms following preconceived esthetic theories."

There are indications aplenty that this receptive and flexible habit of mind in younger architects and in some of the older generation is beginning to function in the field of religious art and architecture. We are witnessing a waning of ancient prejudices, and the fresh air of experimentation is allowed to

course through the stifling atmosphere of dull imitation of past glories. There was a time when many of us were wont to urge the authorities in the Church to take their episcopal foot off the brakes and allow the present to go on in unimpeded growth. Recent designs for new churches — one in Chicago, the other for the Boston area (both illustrated in this issue) point to a spirit of daring experimentation which will help us to overcome the opposition of a few fanatics who advocate the overthrow of a living art on behalf of the revival which they favor, that of classical Rome. But this spirit of welcome daring calls for another equally important spirit, that which will lead the authorities to employ only the very highest talents in the profession and to leave the pseudo-past concoctions to the doubtful ministrations of second-raters. The acceptance of vital, modern designs for churches calls for all the creative energies of practitioners face to face with their talent. They cannot rely on the architectural lore available in the books which have sustained the enthusiasm of archeologists. They must solve their problems in such a way that budgetary limitations and high wages will be rather a spur and a challenge to their ingenuity. The architectural hack who can produce a *style* at a moment's notice should be allowed to exert his sorry influence only on buildings of an ephemeral nature. But the design and construction of churches should be entrusted to architects whose ideas and ideals are on a level with the purpose for which these churches are built — to offer the

holy sacrifice of the mass, to praise and honor God and to return to Him the talents bestowed on them.

Another phase of this decade's expanding area of religious art has to do with the encouragement which artists of all categories can expect to receive from clients and architects more and more aware of the importance of the need for quality in the decoration of our now somewhat stark new churches. The painters, the sculptors, the enamelists, the mosaicists, the weavers, the silver-smiths, the stained glass workers — all should be brought into the total picture at the very outset, so that all elements can be truly integrated within the limitations of the budget. In that way, the realities of the problems can be made apparent to each artist as he works in close and direct collaboration with the architect. And let no one say that such artists are too few in this country. The artists are all about us. The works of several are illustrated in this number — and there are many more scattered over the length and breadth of the land.

Of course, once we have expressed a hope for the further healthy evolution of all the arts in the service of the Church in the light of present exigencies we must realize that the practical applications which can make that hope a reality depend on a change of mind and a change of heart concerning the methods we use to reach our goal: the sponsorship of architects with convictions, ideals, and undoubted talent, and this at a relatively high fee; the encouragement and direct employment of the

finest artists available within a reasonable geographic area of the work at hand, eschewing as far as possible the go-between who eats into the funds that should go directly to the artists. Further, a generosity on the part of the client when faced with artistic matters which may seem to him a bit daring; in other words, humility.

Such we believe to be the state of affairs at the present time. The changes

in artistic climate, evidenced by the two projects illustrated in this issue, can lead to a great era of fine work in all the arts and architecture sponsored by the Church. However, this climate can be creative and fully operative only if we entrust its vitality to the very best practitioner in every field. The second-string brigade of *cafeteria* architects (those who depend on a variety of styles for their success) should be urged

to limit their activities to work of lesser value. The style called *modern* has not yet been enshrined in the history books. It is evolving, and that means it is in its vital, creative stage. That is why the copy-cat can only produce a farcical imitation of that intangible value which only a man of talent can produce these days. The client must be increasingly wary of the stylistic windmill.

Let us stress the positive.

Art and the Sacramental Principle

THE REVEREND KILIAN McDONNELL, OSB*

WHAT in large part distinguishes the Christian artist from the artist pure and simple is a specialized sense of the sacred. All artists hold human and natural values sacred. But over and above the reasons deduced from the dignity of man and the beauty of nature, the Christian artist attains the sense of the sacred because of Christ's role in creation and re-creation.

From the beginning, from the moment of creation, all things were sacred because "in him (Christ) all things were created in heaven and on earth, visible and invisible . . . all things were created by him and in him . . . and in him all things hold together."† All things are sacred because they come from the hand of God and have the Word as their exemplar. What God touches, he ennobles and takes as the fringe of his garment. From the beginning, as Saint Augustine writes, the spiritual was incorporated in the material: "The man (Adam) lived in friendship with God in a double paradise, corporeal and spiritual. There was no corporeal paradise for the goods of the body without a spiritual for those of the soul: any more than there was a spiritual paradise for interior joys, without a corporeal for exterior joys. Thus there was a two-fold paradise for a two-fold happiness." The spiritual, though not the supernatural, is contained in the physical.

From the time of the Incarnation all things are sacred because in the In-

carnation Christ re-creates. Into the in-fleshing of the Son of God in Mary's womb and in the Church — the Church is the Incarnation of Christ perpetuated down the expanse of time — all things material are taken up, transformed, re-created. Because of the supreme immediacy of the Incarnation nothing earthly or material is renounced. Now, more than ever, the spiritual is contained in the physical. From the beginning pure materialism was an impossibility. From the Incarnation, it is blasphemy.

But the Incarnation, in the eyes of the Christian, is not merely an historic fact to be remembered, nor merely a doctrine to be believed, nor a wonder to be adored, nor even merely a mystery to be lived. The Incarnation is indeed all of these. But it is also a law to be obeyed. It is the sacramental law of the Church's greatness, the definition of her very essence. By virtue of the law of the Incarnation the divine is made flesh in the human and the earthly, the essence of the Church is defined. She must daily act in accordance with the law of the Incarnation and of her essence — *agere sequitur esse*. She must daily make Christ incarnate in the flesh of the world or lose her meaning — indeed, her existence.

* Professor of religion at St. John's University, Collegeville, Minnesota; editor of the scripture section of *Worship*.

† Colossians 1. 16-18.

THE Church never ceases in her apostolate to make Christ incarnate in the world. She will brand as heresy the doctrine which holds that matter is unworthy either of God or man. Within her fold God raises up saints to vindicate the worth of matter. "I do not worship matter," wrote Saint John Damascene, "I worship the God of matter, who became matter for my sake, and designed to inhabit matter, who worked out my salvation through matter. I will not cease from honoring that matter which works my salvation." Those who hold that matter is evil or suspect, by that very reason attack the efficacy of Christ's worship and that of the Church. "If you say that only intellectual worship befits God," continues Saint John Damascene, "take away all corporeal things, light, and fragrance, prayer itself through the physical voice, the very divine mysteries which are offered through matter, bread and wine, the oil of chrism, the sign of the cross, for all this is matter. Take away the cross, and the sponge of the crucifixion, and the spear which speared the life-giving side." The Christian can no more deny earthly human things without denying divine things than he can reject the Man, Christ, without rejecting the God, Christ. Christ comes to us as the Incarnated God, as God-Man, and we must accept him as he is.

The Incarnation, then, is the great "sacrament" for the Christian. If he is

an artist, he holds the Incarnation as the first canon of his art. Even if the artist practices his techniques, cultivates his form, and prays for inspiration, he is not yet a Christian artist, though he may be a clever technician. The Christian artist knows that he has built upon sand unless he has built upon the sacramental principle, which is the Incarnation applied to the making of things. In the making of things he goes back to the Incarnation as did Christ when he made things. The Word, the second Person of the Trinity, is expressed through the humanity of Christ, expressed in such a manner that, for all the overpowering majesty of the Word, it does not obscure the humanity, does not violate its nature, does not cripple its powers or reduce them to impotency, but rather gives to the humanity an integrity it would never have of itself; renders this human being not only man, but *the* Man, "pure perfection" as Saint Gregory of Nazianzen called Christ, perfect in his humanity as well as in his divinity.

Just as the Word is thus expressed in the humanity of Christ, the spiritual in the physical, so when Christ made the sacraments he took material things and expressed spiritual things through them. In making the sacrament of baptism he did not violate the nature of water, nor cripple its powers, which he could have done. Having absolute dominion over matter, he could have used it in a way that would not be in accord with its nature. But Christ did not do that. He knew that physical things are natural signs of spiritual realities, and he respected this natural significance. He used things as they are. He expressed

the spiritual cleansing of the soul through the physical washing of the body. The spiritual washing, expressed by the physical sign — washing of the body — is contained in the physical sign. Here, as in the Incarnation, the spiritual is contained in the material. Here, as in the Incarnation, man is drawn to what cannot be seen — the spiritual — by that which can be seen — the physical.

THE Christian artist feels that there is deep spirituality in things as they are. The hardness of stone will only deliver its spiritual message if the artist respects that hardness as Christ respected the cleansing power of water. And the holiest of purposes or the loftiest of intentions will not validate his using the hardness of stone as though it were the hardness of wood. The creator must first of all be an honest receiver. The Christian has only contempt for pious frauds which are passed off as art: concrete used as though it were wood, steel used as though it were stone, false beams, simulated marble, imitation drapes. This is the heresy of the Docetists in art. It is Christ seeming to be man, but not being man in reality. To substitute an angelic spirit or a supernatural phantom for the humanity of Christ is to destroy the Incarnation. Without the Incarnation there is no redemption. The physical reality of Christ's body must be respected if there is to be any spiritual worth in Christ's life and death. To miss the humanity of Christ is to miss the grace of Christ. To both the grace of Christ to art can Saint Paul's maxim be applied: "It is

not the spiritual that comes first, but the physical, and then the spiritual."†† To miss the physical is to miss the spiritual.

To tamper with the physical sign of a sacrament is no less disastrous. To change the physical sign of the Eucharist, which is bread and wine, is an evil of god-like magnitude. For a priest to substitute a corn cracker and whisky for bread and wine is not only a mistake; it means that the sacrament is not made, Christ is not present, grace is not given, the spiritual is not attained. To miss the physical is to miss the spiritual.

To tamper with the natural significance of things, to disregard or violate nature's signs, cannot be a small thing for the Christian artist. All of this he takes with religious seriousness. For the sculptor to fail in the recognition of the spirituality of stone, for the painter to care little for the peculiar qualities of water colors, for the architect to be blind to the mystery of physically defined space, is to fail not a little, but completely. The artist must recognize that he, unlike Christ, does not have absolute dominion over matter. He must have that humility before things that Christ had, a humility Christ exercised even though he had absolute dominion. The artist who tampers with the nature of things mutilates them. Such an artist will not attain the spiritual. His is the failure to attain the spiritual because he has first failed to attain the physical. To miss the physical is to miss the spiritual.

†† Corinthians I. 15-46.

Meet the People

EDWIN BUTLER KRON, C S P *

AFTER many years of disappointments, alarms and journeys into the night, there has recently emerged a spirit of quiet optimism in certain American Catholic circles. It may be nothing more than a reaction or a false dawn, but there is reason to believe that it is firmly grounded. Certainly there is no Pollyanna or Pippa Passes note to

this current satisfaction. It works within limitations and faces reality with a sense of confidence, refusing to play the ostrich.

*Father Kron is chaplain of the Newman Club at the Boston Museum School and the Massachusetts School of Fine Arts. He has been associated with the Botolph Group from the beginning.

Recent books, articles, surveys, and conventions point to a self-awareness on the part of American Catholics that is something new, something long awaited and greatly needed — but it is here at last. The work of Father John Courtney Murray, Monsignor Tracey Ellis, the publications of Pio Decimo, Fides, and the Newman Press, among others, have

highlighted the interest in the American Catholic intellectual crisis. Students in Catholic and non-Catholic universities have been measuring their needs and deficiencies with an earnestness that would not have been possible or even anticipated a generation ago. There is a genuine stirring, a desire to move from adolescence to maturity, on the part of a large portion of our people.

This new impetus strengthens the movements which have been pioneering in this direction for some time, especially the liturgical movements — the Grail, Christian Family, and similar groups. Many people in these movements have felt very much like the Dutch boy with his thumb in the dike, and more or less resigned themselves to dying in place, with a frozen thumb for posterity. Today they are startled to find groups of people interested in what they are doing; help is arriving upon the scene — and never more welcome!

ONE aspect of this contemporary advance may be noted in the field of religious art. Those who entered this forbidding country years ago and who were lacking in charity, patience, and a sense of humor, grew discouraged, even bitter, and walked away. Those who stayed in it, cooperated with grace and nurtured the above virtues to the best of their ability, are now in a position to make an appraisal over a lengthy period of time. The self-awareness and stock-taking which poured over this country in the 'thirties swirled around, but did not touch, a large section of the Catholic social minority group. A delayed action routine seemed to set in and it was not until after the war that this nation-wide introspection caught up with them. Simultaneously there came the surprising rush into higher education of the American Catholic youth after the war. This represented one of the significant minor social revolutions of our day. For whatever reason, before the advent of the GI Bill 'book-larning' was looked upon askance, or as the sole province of the clergy; the immigrant and his children equated degrees with arrogance, Protestantism, or secularism. All this has changed in the past decade and thousands of Catholic students in higher education are now a part of the national pattern.

One of the subsequent results of this new surge has been the awakening in this youthful and post-graduate laity of an interest in the religious arts of the Church. Trained in the use of the missal,

exposed, if nothing more, to history and art, they have a desire to participate in the mass, to know the faith. They are beginning to look around the Church and examine their religious art. It is at this juncture that intelligent leadership is greatly needed. These newly interested Catholics — and many of them now are college or graduate students — are the vanguard of the thousands who will be entering our colleges and universities in the years immediately ahead. It is important that they have a center, a focal point where they can congregate and become integrated into a maturity that still rests awkwardly upon their shoulders.

THE most practical answer to this problem is a small but effective religious art center in city, college towns, or parish. Such a center would act as a clearing house for artists, clergy, and laity in matters pertaining to religious art. It would call for a combined art gallery, shop, library, and lecture facilities. It should have an organized file of available artists, and of architects; it should have a small but excellent collection of purchasable religious art; it should feature truly spiritual and liturgical cards, pamphlets, magazines, and books, for both sale and circulation and all designed on the basis of the best in printing and calligraphy. Furthermore, such a center should branch out and sponsor lectures on various aspects of art, and it should have portable exhibits, available for local universities, libraries, diocesan conventions, seminaries, and parochial groups. A capable person or group, truly informed in these matters, could manage such a center with success. The center itself would also serve as a meeting place where those who are interested in the arts could hold friendly discussions and exchange views. *But such a center must be managed by a competent person — good intentions are not sufficient.*

Should all this sound visionary or far fetched, we can point to the Botolph Group, Inc, of Boston, which has already pioneered in this field, and with fine results. Its beginnings were singularly unspectacular. The late Mrs Charles B. Perkins had exactly this type of center in mind, but because the time was not right, only the idea was in operation. In November 1954, however, a small group of interested and informed people in the Boston area who had known Mrs Perkins formed a board, launched a membership drive, and held

an important exhibit of religious art in a well-known art gallery from December 8 to 31. This gave them an opportunity to make themselves known all over the city. The diocesan press was very generous in giving the venture steady publicity, and the secular press followed suit. The next step was to rent a permanent place as a center to present good contemporary art, encouraging young artists to submit their work and to develop their talents; then came the task of interesting the clergy (the potential client) in all these activities and artists, and finally the sponsoring of interesting lectures and exhibits whenever possible.

All this has actually been done within the past two and a half years. Well planned and well attended exhibits were held, including works by Rouault, Girard, Laliberte, Sister M Corita; the vestments of Sister Augustina Flüeler; and, recently, an architectural exhibit. These have all followed in fairly quick succession. Lectures have been given by Dom Damasus Winzen, O.S.B., André Girard, Sister M Corita, and Father Edward J Sutfin of Montgomery Center, Vermont. Small, attractive portable exhibits were set up at the National Conference of Catholic Women's convention each year; also in Harvard University's Lamont Library, Amherst College, and local bank windows. Miss Celia Hubbard, director of the Botolph Group, has addressed groups of seminarians, art students, Newman Club members, and parochial organizations. Sustained effort was required, and some sacrifice, but without these there can be no assurance of the necessary detachment.

ON THE business side of the ledger there is a public waiting for good contemporary religious art, and there is no lack of artists ardently waiting for opportunities. But the social potential is terrific. The most gratifying and unplanned results to come from this informal, congenial center have been intangible. Anyone who has been involved in the Botolph Group in any active way has developed enthusiasm resulting from knowledge. Artists, informed Catholics, clergy and religious, and even interested non-Catholics have all profited from the exchange of mutual knowledge. One thing which may be mentioned in passing is the somewhat amusing fact that the Center has disabused many naive people of the notion that an art apostolate is strictly a luxury item, caviar for the general. They have

discovered that good taste is not synonymous with wealth. Indeed, the group has had no large funds or endowments to call upon. It could not manage, at least in the beginning, on sales alone; membership contributions are absolutely essential. One of the students who attends a nearby university and who helps out on Saturdays is determined to start a 'little Botolph' when she returns home after graduation, even if it be only a small 'cell' in a school or a parish.

HERE then is a pattern for the present and the immediate future, already in

operation. Everything they have done and are doing could be put into motion in any city or section of these United States. The coming of age that is so apparent in our social picture today augurs well for the revitalization of the religious arts so badly needed. But the first step is to go out to these maturing groups and provide them with a necessary focal point. The real genius of our people has always been social know-how. A gregarious elite may sound like a paradox, but only to those unacquainted with the American temperament. Mature, adolescent, or completely retarded,

the American has always been gregarious — he wants to meet the press, meet the people, meet the nation, meet anyone or someone. The Church has utilized this characteristic since the frontier days — and wisely so. Any parish *plant*, with its several organizations, is proof positive of the wisdom of this direction. And an elite in any sense — spiritual, artistic, literary — is in this country a gregarious elite. The ivory tower is an un-American thing. The Center for religious art seems to be the next step in leavening this world in which we think and pray.

Qumran—Cradle of Christianity?

MOTHER KATHRYN SULLIVAN, R S C J*

SEVEN miles south of Jericho on the western shore of the Dead Sea is a desolate plateau that the Arabs call *Gomrah* and believe it to be the site of the sinful city of Gomorrah. Today men and women in every part of the world are aware that the complex of ruined buildings, cisterns, caves and the cemetery of over a thousand tombs covering this site was once the home of the Qumran community and believe it to be a fervent religious center that flourished at the beginning of the Christian era.

Since 1947 controversy has clouded many questions connected with the parchment rolls, the small dark leather fragments and other eloquent links with the past discovered in un hoped-for abundance in these caves where the Judean desert meets the sea. Scholars, understandably at first suspected a hoax, but their fears have largely been allayed by the mounting evidence of archaeology, paleography and the carbon 14 process.† Converging lines of proof indicate that these precious discoveries belong to the intertestamental period and probably were stored in these cliff shelters for safe keeping during the summer of 68 A.D. when Vespasian's legionnaires were under orders to march to Jerusalem in the hill country fifteen miles to the west.

A second question closely connected with the problem of authenticity concerned the nature of the contents of the

newly found documentary material which may be roughly classified in four main categories: Old Testament texts, non-canonical religious texts, miscellaneous letters and contracts, lastly the texts of the Qumran community. But before an international and inter-credal task force of scholars could evaluate the finds, even before they could produce a complete catalogue — harrassed as they have been by war in Israel, unrest fol-

* Co-author of the *Catholic Biblical Encyclopedia* and collaborated in the preparation of *A Companion to the New Testament* and *A Companion to the Old Testament*. Mother Sullivan received her Bachelor of Arts degree at Manhattanville College in 1926, the following year her Master of Arts, and in 1935 received the Doctorate at the University of Pennsylvania. She has studied at the Vatican Library in Rome and spent several years in research in France, Austria and the Scandinavian countries. She has taught religion and history at Manhattanville College of the Sacred Heart, Purchase, New York, where she is now professor of Sacred Scriptures and professor of History. Mother Sullivan is also an active member of learned societies and has contributed to many periodicals.

† Carbon 14 process was developed by Dr W. F. Libby at the Institute of Nuclear Studies at the University of Chicago. Carbon 14 is a radio-active form of carbon present in all organic matter. By measuring its rate of decay the age of the organic matter can be judged. Dr Libby took linen from the Dead Sea caves and he found that the organic decay in that linen pointed to the fact that the linen had been placed in the cave between 167 B.C. and 233 A.D. This process is very valuable in dating old material.

lowing the partition and all the political tensions of the Suez crisis — a third question clamored for an answer. Could Qumran be the cradle of Christianity? In 1950 André Dupont-Sommer, professor of the Sorbonne, suggested that it was "from the womb of this spiritual ferment [i.e. the activity of the Essenes] that Christianity emerged." These ideas were echoed in Edmund Wilson's article in the *New Yorker* of May 1955, which did so much to awaken interest in the scrolls in the United States among non-specialists in this field. An English philology expert, John M. Allegro of the University of Manchester, stirred uneasy doubts in many minds when he returned from his study of the scrolls with strong suspicions about the dependence of Jesus on the Qumran teachers. And late in 1956 A. Powell Davies claimed that the scrolls "may completely change the traditional understanding of the Bible" and account for "the thirty years missing in the life of Christ."

What is the considered opinion of scholars today? Some of these experts have modified their earlier incredulous statements and *Time*, on the tenth anniversary of the find, summarized the majority verdict in this satisfactory sentence: "The scrolls do not shake the foundations of Christianity, but they greatly contribute to the understanding of those foundations." Catholic scholars had reached the same conclusion. The

world of Qumran was the world of the first preaching of the Gospel and the first Christian communities, so in the New Testament and in the Qumran scrolls and fragments we find the same climate of thought, the same preoccupations, the same vocabulary and the same themes. Unexpected light has suddenly flooded the years just before the coming of the Messiah and the years when Jesus preached to the people and sent His apostles to bring the good tidings to men.

All this is reassuring but where can authoritative answers be found to such questions as the relation of the Dead Sea scrolls and the Bible, the Dead Sea scrolls and the originality of Christ, the Dead Sea scrolls and the doctrines of the Church, the Dead Sea scrolls and the beginning of Christianity. Among many good studies that might be recommended, let us choose four.

Father Roland E. Murphy, O.Carm. in *The Dead Sea Scrolls and the Bible* (The Newman Press, 1956) warns the reader that those who read or write about the Dead Sea scrolls face at least two hazards. The first is the fact that all the material from the Judean deserts has not yet been made available; second that new discoveries are still possible. With this wise warning the head of the department of Semitic and Egyptian languages and literatures of the Catholic University shows in simple, clear, cogent and pleasing fashion that as a result of the discoveries: "Gaps in our knowledge of the history of the transmission of the Old Testament text have been filled, and we have a new understanding of the Palestinian background in which the Gospel of Jesus Christ was preached." With constant reference to the texts of the scrolls he shows that the ancient Jewish sect of the Essenes (whom Philo called "athletes of virtue") used the same religious terminology and ideas that we find in the New Testament but that there is no evidence that "Christianity is an Essenism." One of the most valuable sections of Father Murphy's book is that in which he shows the agreement between the scrolls and the traditional text of the Old Testament. The outstanding example of substantial agreement is to be found in the two Isaiah scrolls which are about a thousand years older than our oldest copy of Isaiah. Of equal interest is a discussion of the new vistas the scrolls open in our knowledge of the Hebrew and Aramaic languages at the beginning of the Chris-

tian era. Prior to the discovery of the scrolls little literary material was available for comparative studies.

A second book to be recommended is by Father Geoffrey Greystone, S.M., *The Dead Sea Scrolls and the Originality of Christ* (Sheed and Ward, 1956). This gifted young Irish Marist asks and answers such questions as: "Was Jesus an Essene?" "Was Jesus 'the Teacher of Justice'?" "How do the doctrines and moral practices of the Qumran sect compare with these of contemporary Judaism?" Let us examine his answer to the first of these questions. A comparison of Our Lord's teaching and the doctrines of the scrolls makes clear that He did not "derive" His Gospel from the Qumranites. But did He, perhaps, spend some years of His "hidden" life in their midst? According to the evidence, Father Greystone shows that the answer must be, no. The sect lived in a strictly enclosed monastery, members who left or were dismissed fell under formidable excommunication. Now, from the Gospel the background of Jesus' early years seems to have been well known to His contemporaries. When He preached to His fellow-townsmen of Nazareth they were astonished at His doctrine. When he spoke at near-by Capharnaum, the Jews objected to His claims, with the words: "Is this not Jesus the son of Joseph, whose father and mother we know?" They made no reference to the Qumranites or to any Jewish sect, nor did He. In the temple of Jerusalem, men "marvelled saying, how does this man come by His learning, since He has not studied." Christ then repeated His often made claim: "My doctrine is not Mine, but His who sent Me." Father Greystone sums up this section with the words that the silence on this point of Jesus' enemies, His friends and His kinsfolk demands an explanation, if He, in fact, had ever been a Qumranite.

For the reader interested in the theological implications of the finds, two further studies must be recommended. The first is long, the second short. Father Géza Vermès is the author of the thorough and authoritative, *Discovery in the Judean Desert* (Desclée Co., Inc., 1956). He is a member of the congregation of Our Lady of Sion, holds a doctorate in theology and licentiates in history and oriental languages from Louvain. His comprehensive study has already gone into three editions in France. It contains, in addition to a thorough analysis of the discoveries and the contents of the documents, transla-

tions of the most important texts and a valuable appendix with supplementary material. Better than any other book of its size in English it gives not only the story of the scrolls but also their meaning and their relation to the general Jewish background.

For a sympathetic study of the discovery, content of documents and the life of the monastery, no account could be more rewarding than "The Community of Qumran" by Father John M. Oesterreicher. This distinguished author, the editor of *The Bridge: A Yearbook of Judaeo-Christian Studies II* (Pantheon Books, 1956), unfolds in his own felicitous way the story, with all its spiritual overtones, of the men of Qumran at work and worship. His grasp of the literature of his subject is evident in almost every sentence, his ability to marshal facts and draw conclusions is impressive. One example must suffice.

According to the synoptic Gospels (Mt. 26:17; Mk. 14:12; cf. Lk. 22:7) Christ celebrated the Last Supper on the eve of the Passover; according to Saint John's Gospel, it was on the eve of the Passover that He died (19:14). Scholars have proposed many ways of reconciling these two statements. From the Qumran liturgical calendar comes unexpected support for the solution that the Jews returning from the Babylonian exile brought with them a solar calendar which made it possible for them to celebrate sacred feasts on the same days each year. During the second century B.C. the Hellenists succeeded in restoring the lunar calendar for Temple services. So it would seem that Christ ate the Last Supper on the eve of the Passover, the 14th of Nisan, a Tuesday according to the *ancient* priestly calendar, and thus it was a true paschal meal. He was crucified on the eve of Passover, the 14th of Nisan, a Friday according to the *official* calendar, and was thus Himself sacrificed as the true Pasch. This is only one example among many that show that the scrolls confirm rather than challenge authenticity of the Gospels.

May we not sum up our own findings in the words which Father Oesterreicher draws his beautiful study to a close:

"The Teacher of Justice and Christ are incommensurable: Qumran is not the cradle of the Church. Still, for all their many shortcomings, the monks of Qumran, poor, chaste, and obedient, penitents of Israel, warriors against the forces of darkness, watchers for God's kingdom, are the Christians' kin."

The All India Study Week

A Report *

THE REVEREND S. NOHONRA, S J †

A LARGE and representative gathering of nearly two hundred delegates from all over the country attended the First ALL INDIA STUDY WEEK, held in Madras from the 6th to the 13th of December, 1956. Its theme, 'Indian Culture and the Fullness of Christ,'* was described by The Most Reverend Eugene D'Souza, archbishop of Nagpur, as apposite and even urgent. The Church must incarnate herself in successive human cultures; that is her vocation — and theirs. Unfortunately, the Church in India has not yet achieved this integration into the cultural life of the country. Her manners, customs, ways of worship, and expression, remain alien. To bring the fullness of Christ to Indian culture as its crown, and to bring Indian culture to Christ as his tribute — that was the task of the hour, and one which the study week proposed to discuss in earnest.

A number of valuable papers read by Abbé J. Monchanin, S.A.M., Dom Bede Griffiths, O.S.B., Fathers I. A. Extross and John Britto, and by Mr Ruthnaswamy, provided a framework for discussions which, conducted with as much clarity as liveliness, touched on several aspects of the vastly sprawling subject. A genuine attempt was made to come to grips with theological issues. Not much, evidently, could be expected from a gathering of non-specialists, but the need for re-thinking our theology against the rich background of Indian religious thought was strongly emphasized, and a theological week which might thrash out some points of a rapprochement was recommended. It will probably take place next summer.

The discussions on liturgy centered round two problems: Congregational participation in the worship of the Church, and the Indianization of liturgical forms. Simple attempts at vitalizing the liturgy — mass celebrated 'versus populum,' offertory processions, chanting psalms in English, dialogue sessions in Tamil — roused such en-

thusiasm that a liturgical awakening is evidently very near. The problem of adapting the liturgy to Indian usages is much more difficult. Here an untrodden field lies ahead, and the way is cloudy and uncertain. But there are possibilities. Besides suggesting that a translation of the mass into Sanskrit be made possible for future use, the study week put forward a number of concrete proposals for building an Indian paraliturgy and conforming Christian socio-religious customs to Indian ways.

It was suggested that vernacular hymns, accompanied by Indian musical instruments, be encouraged in our churches; that Mary's month be changed for India from intensely hot and dusty May to flowering October, and Marian devotions in May be replaced by devotions to the Holy Cross, once so common all over the west coast; that feasts be instituted that correspond with the great Hindu festivals of the year, such as a Feast of Christ the Light of the World to coincide with *Divali*, the October festival of lights; that shoes (at least those worn in the street) be removed in the sanctuary. . . . All this of course touches only the fringes of the problem: a liturgical conference is needed to deal with essentials.

INDIAN art, too, was a much discussed subject. That the art and architecture of India, with its long, deeply spiritual, and almost wholly hieratical tradition, should have been so long ignored by the Church is one of the facts that, while understandable in the light of history, remains nonetheless tragic. The task facing the Indian Christian artist today is virtually that of creating a new genre: the mere adoption of Indian forms will not do — there must be an adaptation not only to the new Christian content they must embody,

but also to the changing setting of modern India. And this calls for a creative Christian vision rooted in Indian tradition. Possible avenues of such adaptation were suggested by the Stella Maris College for women, where models of churches based on the Buddhist Chaitya Hall (a structure more suited to church architecture than the Hindu temple, which is not meant for congregational worship) were displayed, as well as an endless variety of designs painstakingly copied from ancient Indian monuments and adapted for liturgical use.

The altar vessels used during the study week were also the products of fine Indian craftsmanship. Delicately enameled brass cruets; a chalice richly embossed with Indian designs, a little ciborium of chased gold etched in black with a simple pattern of long peepal (*ficus religiosa*) leaves — these were some indications of the beautiful shape of things to come when the Church will make use of the indigenous artistic talent that lies at hand. "Reges Arabum et Saba dona adducent. . . ." The prophecy, one feels, will not be complete till India has contributed to the liturgical arts of the Church, in return for the light that has shone on her in Christ.

In *Letter to a Christian Artist*, printed in the Madras report on "Indian Culture and the Fullness of Christ," Dr R. Panikkar, of Benares Hindu University, offers these canons for a religious Christian Indian art. "(1) It must be *true* art; that means it must be Christian in the ontological sense. Which implies that (2) It cannot be a *mere* copy of the old Indian art, adapted to Christian themes; but a *real* Christian symbol; and thus (3) it cannot be a simple imitation of the western *Christian* art, adapted to the Indian artistic taste; but (4) it must be true Indian art, drawing its inspiration from the genuine artistic depths of the Indian soul; and (5) it must be a real religious Christian art taking its artistic

* The full texts of these reports were published by The Madras Cultural Academy.

† De Nobili College, Poona.

shape from authentic Catholic experience; and, in consequence (6) it must be an harmonic and synthetic art which has blended in a unity the different sources of inspiration.††

"What the liturgical Christian Indian art is concerned with is a matter for the Christian hierarchy to decide, though the Catholic solution, reinforced by several papal documents, is the acceptance of any particular art for liturgical purposes provided it fulfils certain canons, the interpretation of which pertains to the hierarchy.

"This liturgical art would add canons, stressing and interpreting some of the above mentioned in a practical way; for instance (7) *Connatural expression* for the Indian mind and culture. That is to say, interpreting (4), it must be an art

appealing and speaking to the deep layers of the Indian soul. Otherwise it will fail in its main purpose of conveying the prayers and of helping the spiritual life of the people. (8) *Cathartic effect*: that is to say, stressing (2), the liturgical art must have a cleansing character, in relation to whatever previous forms of worship, so that the people, Christians and non-Christians, might not be misled thinking that Mary, for example, is merely another name for Parvati, or in the West that a church tower is the chimney of a factory. (9) *Christian inspiration*, i.e., underlying (5), it must be able to convey the prayers of the faithful to God and not distract them through too great innovations or individual originality, or through excessive foreign features. (10) *Acceptability* — I do not

say acceptance — by the perhaps westernized old generation of Christians and, at the same time, by the new young people and also by the Christian-minded non-Catholics."

†† Editor's note: The special issue of LITURGICAL ARTS, November, 1953, entirely devoted to the evolution of religious art and architecture in India, contains much information on this subject. In theory, the principle of adaptation, mentioned by Father Nohonra, is an excellent one; in practice, however (in China and Japan, for example) it was equated with a veneer of the art of those countries over a foundation of western norms, much like the misunderstanding of the word *tradition* which too often is equated with a return to a nostalgic past. Painstaking copies from Indian monuments, adapted for liturgical usage, only scratch the surface but "... a creative Christian vision rooted in Indian tradition" mentioned by Father Nohonra is quite another matter.

The Editor's Diary: XXIII

NEW YORK. February 18, 1957.

An exhibition of religious art during LITURGICAL WEEK is a perennial subject. There was one during first WEEK in Chicago; others were attempted (I remember one at Worcester) but the sum total tends to indicate a return to a commercial set-up. It was therefore of great interest to discuss with Mrs Alfred Berger another proposed show for the 1958 WEEK to be held in Cincinnati. We talked of ways and means to circumvent the commercial element and plan a show that would be of definite value, limited to the work of artists and those very few firms whose collaborators are, at times, artists of great talent. The temptation to have commercial firms come into the picture is great, since they can be counted on to pay for space and thus underwrite the whole business. Another point I feel must be stressed is that any such exhibition should be controlled by the laity, and the committee kept down to a few competent persons — this to avoid the necessity of compromise which can only lead to lower standards all along the line. For Cincinnati, we finally hit on a possible solution: why not hold a show in the Cincinnati Museum of Art — have only the best work available within a radius of, say, five hundred miles, or make it national, but only if there are adequate

funds and include works of religious art from the museum's own collection. All this under the benevolent or better yet, active, collaboration of one of the most competent museum directors in the land, Philip Adams. Such an exhibition, held in a museum and with the help of the museum's director, would undoubtedly induce many artists to collaborate actively, so that the result would be kept at a high artistic level — and out of the clutches of those who usually lower the value of such enterprises.

Chicago, March 1-5, 1957. To Hubbard Woods, near Chicago, to see the exhibition of sacred art in the lower hall of Sacred Heart school and to take part in a panel discussion with Mr George Culler, head of the Chicago Art Institute's education department, with Mr Lynn Williams as moderator. It later developed that the other member of the panel, Mr Sydney J. Harris, *Daily News* columnist, could not attend because of illness.

I really had forgotten that Mr & Mrs Leonard O'Connor had called at the office some months back to talk over this matter. On such occasions I am tempted to play the part of the devil's advocate, and point out all the discouraging aspects of any projected exhibition. Even so, I am careful not to

squelch enthusiasm (at least I try not to) but I feel it best to call attention to the physical part of the job: crating and shipping and who pays for it; insurance, publicity, promotion work, installation and who will do it, etc. At the outset of such schemes there is much enthusiasm; a tea or cocktail party at which everyone shows great interest. But when the chips are down you often find the whole job left to a few, a very few, persons! Once this is understood and accepted by those who call for advice, then I am happy to tell them, *go ahead!* Later Mr O'Connor told me that when he first called at the office with Mrs O'Connor and told me what they had planned to do I gave them "the kind of look you give a fellow who tells you he has invented a new kind of barrel to carry him over Niagara Falls." That may be because I have few illusions left about 'initial enthusiasms' which so often become, through the years, only 'tired enthusiasms.'

Fortunately for Chicago the job was in charge of Mrs O'Connor and Mrs Lynn Williams — with Mr O'Connor, well-known as a TV personality in Chicago, doing a good deal of the work also. (When he called at the office I did not know who he was.)

The show turned out to be very invigorating. Some eighty artists were represented by one hundred and fifty pieces, and there were a number of architectural exhibits — photographs and models. The layout of the show, by John and Mildred Tryba, was excellent,

as was the design of the catalogue by Clarence Giese. Because of limitations of space or the lack of necessary *scenery* many shows of this kind are so planned that the spectator sees everything at once. In this Hubbard Woods show a series of upright panels gave the designer a chance to separate exhibits in such a way that the viewer could see and enjoy them much as a conversation piece.

As is usual on such occasions, a number of pieces created a measure of surprise. Father Richard Douaire, an old friend of our Society and a vigorous proponent of a living Christian art, explains matters succinctly in the foreword of the catalogue. "Probably it is in the field of religious art that most people find new forms most alarming. Religion is a sacred thing, deep and vital. But complacency is an ever recurring hindrance to religion. Christ Himself said, 'I have come to cast fire upon the earth, and what would I that it be enkindled.' He has strong words for the spiritually tepid. Art can be a catalyst enkindling faith into resurgence.

"It should be apparent that most of the exhibits in this show are not conceived for church use. Many are the more personal expressions of the religious inspirations of the various artists. For use in a church more readily accessible forms are clearly required without, of course, dilution of their artistic value. Their forms will properly follow their indicated function. In religious art for private use, however, the artist, within the requirements of good art and true theology, is free."

And so he is, but what the artist needs, more than good wishes, is an actual commission in which "the personal expression of the religious inspiration" can be fruitfully channeled and developed for the edification of a community.

The Sunday evening panel discussion was a surprise to many of us. We had hopefully expected an attendance of about two hundred (after all, Chicago stretches out quite a bit and distance can be a valid excuse) but before the evening was over the large auditorium, really the gymnasium of the school, was filled to overflowing, with about seven hundred people. The topic was "Is good religious art possible in the twentieth century?" and the sense of the meeting, as the saying goes, was in the affirmative. The question might well have been put this way "Why does not the Church sponsor the best living

artists?" or perhaps, leaving the Church qua Church out of the question, "Why do clients insist on taking the easiest way out; why do so many still sponsor the sordid side of religious art, and why do they ignore artists living in their midst; why do they retreat behind that old chestnut — we cannot afford it! or that other choice fallacy, Our people will not like it — which really means *I don't like it, so . . . etc.*"

Even so, this Chicago episode has cleared the way for other shows and, as Mr O'Connor remarked, "One of the major achievements was the breaking down of a social, religious, and racial wall; in the words of Herb Graffis, a noted newspaper columnist, our show succeeded in bringing to church a great many people who did not have much of a personal record for looking at art in our churches."

New York. March 19, 1957. A luncheon meeting with Father Francis M. Philben, C.S.Sp., director of the recently founded Institute of African Affairs at Duquesne University, Pittsburgh. Another welcome link in my African documentary chain. The purpose of this Institute, which will begin operating in September 1957, is to stimulate serious thinking on African affairs and to provide trained personnel for government and industry. The Institute will offer courses in African history, politics, sociology, and other related subjects; provide systematic scholarly research; publish learned journals and periodicals; provide seminars, conferences, and similar convocations of leading African experts from the academic, commercial and governmental fields; encourage American students to a greater interest in Africa by providing African courses in the regular undergraduate curriculum; arrange tours for African students; provide a speakers' bureau of African experts; and conduct an exchange program of African scholars and students with their American counterparts.

That ought to be enough to keep anyone busy for quite some time, but Father Philben comes well prepared with six years in the African mission field. I hope it will eventually be possible to include in the Institute's wide sphere of activities a few seminars and conferences where related questions of art and architecture can be freely discussed. Professional architectural advice is much needed by the missionaries *on the spot*, and perhaps Duquesne University can do something about this.

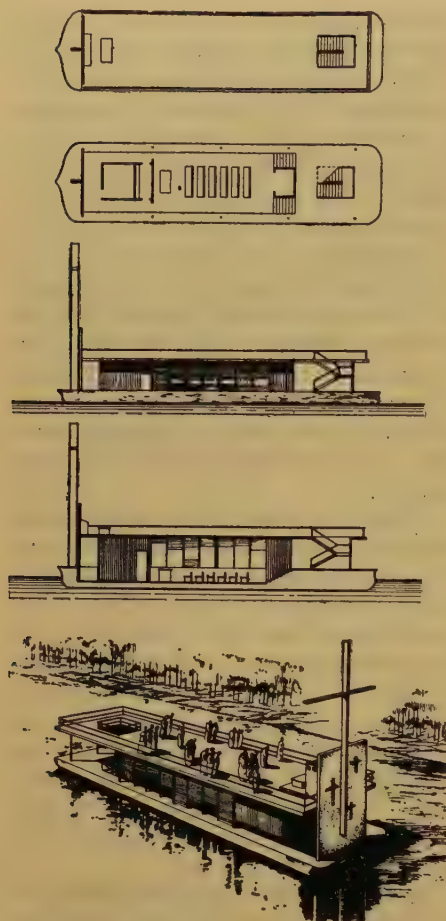
March 20, 1957. To Avery Hall, School of Architecture at Columbia University, to serve on a jury for a class A problem. The theme of the problem is of particular interest to me — *A missionary chapel on a barge*. The program stated "Missionary work in remote parts of Brazil has been greatly hampered because of the difficulty of travel by land. The only means of penetrating the country is by water, and the Amazon and its tributaries provide amply for this. The barges to be redesigned as chapels are of steel construction, their overall dimensions are twenty by eighty feet. They will be pulled by small tug-type boats.

"The chapel is to be of standard design as a number of them will be built. The design is to be contemporary. No engine room is required. The basic requirements are the following: a) a chapel seating about thirty people, with a small storage space for liturgical appurtenances, vestments, etc. (450 square feet). b) living quarters for the missionary—combined living and bunk room, galley (100 square feet). c) storage space. d) as large an area as possible for open-air religious services."

Three of the winning designs are illustrated on page 100. Perhaps the combined efforts of missionaries and donors will one day produce such a chapel on a barge, whether on the Amazon or a river in Bolivia or perhaps on the Congo. I feel sure that any of these four young designers would welcome such a commission.

While looking over the drawings I kept thinking of the late Father Richard McMonigal and of his problems in building a church far off the beaten track in Bolivia. It is a coincidence that these notes should appear in a number of our quarterly which features his illustrated article *Father Blanding Builds His Dream Church*.

March 28, 1957. Twenty-five years ago I had a dream. It was a practical dream, since I counted on it to lead me to what I felt at the time would be a congenial job, and in those dim days jobs were indeed scarce. My dream was to induce five bishops along the Eastern seaboard to employ me as their personal consultant in all matters relating to building and decoration in their respective dioceses. I felt that five times a reasonable fee would yield a welcome income from a field in which I might lay claim to some competence — competence based on travel, study, and fifteen years



Design by Constantine Vichey

1. Open area 2. Chapel 3. Altar 4. Pulpit
5. Storage 6. Living quarters 7. Bunk 8. Galley 9. Head 10. Bell tower

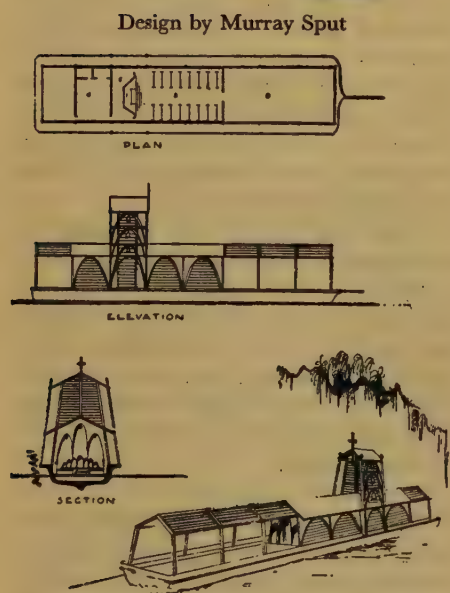
Two bishops were inclined to make my plan possible, but one was soon on his way to a far-off diocese; the other died. And now I thank my stars that my dream remained a dream, because the experience of these past twenty-five years are proof that to take such a consultant's post would be like placing one's head in a giant nut-cracker. At that time I joined the staff of the LITURGICAL ARTS SOCIETY, although I had unofficially been secretary since the outset, and since those early days I have had the opportunity to offer advice, of which perhaps twenty percent has been accepted and acted upon in a manner pleasing to my own convictions. The trick is to offer advice only when such advice is requested, with no strings attached, financial or otherwise, and without compulsion of any kind. It is when *advice is coupled with the power to enforce compliance* that trouble can result, for the simple reason that art cannot be *legislated* nor willing compliance achieved by *ukase*!

April 5, 1957. A letter from Dom Hildebrand Yaiser, O S B, prior of Saint Anselm's, Tokyo, whose church was illustrated in our February 1957 issue. He wonders whether an editor ever consults the owner of the building before publication of material concerning

a particular job. To tell the truth the question has seldom occurred to me but I do remember, years ago, asking a pastor for some data; and what I received was the kind of prose I could hardly use in the magazine. The ensuing exchange of letters remains as a painful experience.

But Dom Hildebrand also sent me a copy of an article by Karl Freuler which appeared in the *Missionary Bulletin* of Japan. The following quotation states very well the relationship between owner and architect: "The secret of success, however, lies in the cooperation between the owner and the architect. The construction of a church involves, in the first place, a liturgical problem. Herein lies the task of the owner; namely, to unlock this world of the liturgy for the architect. He must not only make clear the lay of the site, the organization of the building; not only explain the various functions of the liturgical year, but must open to him the spirit and life of the holy liturgy; the tremendous reality of the presence of God in the sanctuary. The architect must be seized by a sense of vocation in the service of God and His church. Here the essential task of the owner is ended. Now, the architect, with the technical and artistic means at his command, seeks to give form to the work in the spirit of the liturgy. He works day and night, critically tears up plans and begins anew, struggles with himself, discusses with colleagues, until at last he has a plan that has about it a quality of absoluteness, of obviousness, the self-evident quality of a flower or a tree — so Saint Anselm's turned out to be." Excellent advice for a diocesan committee. Each to his own competence!

April 13, 1957. Twenty-seventh annual meeting of the Society. Again we enjoyed the hospitality of the Convent of the Sacred Heart, 1 East 91 Street, New York City — where the arrangements make it so easy to hold our preliminary meeting of corporate members, then the general meeting, and finally vespers in the convent chapel. This year the topic was my report on last year's African trip — with lantern slides and a movie entitled *Two Africas*, taken by the White Fathers. In an hour's time it was only possible to give a sketchy account of a three months' journey, but the full story will be recorded in, we hope, the November issue of the quarterly, and perhaps even in February 1958, as well. Much depends on replies from a num-



Design by Robert L. Rotner

1. Altar 2. Interior chapel 3. Outdoor chapel 4. Living quarters 5. Sacristy and storage

as a draftsman in the offices of Catholic architects in New York and Boston. In this dream I perhaps anticipated the creation of diocesan commissions which have been sprouting here and there — and will continue to sprout no doubt — with varying degrees of success!

ber of collaborators who make haste slowly — the African tempo.

Scranton, Pennsylvania. April 14, 1957. To the University of Scranton for an afternoon lecture at the invitation of Father Edward J. Sponga, S.J., dean of the graduate division. And there I met a former member of the Society's schola cantorum, Lawrence Mann, who teaches Latin and Greek. He left New York about ten years ago. It is good to have friends, as I learned it was Mr Mann who had suggested my name for the lecture on religious art today.

New York. April 22, 1957. It is not always possible to know why a subscriber declines to renew — whether lack of interest or some pet peeve — but yesterday came this letter which started my day in an entertaining manner.

"I am truly sorry that I cannot at this time renew my subscription, for LITURGICAL ARTS is the leader in its field.

"My original subscription was requested in order to provide source material for a woman's club talk, one year's subject matter being religious art in general. Currently we are studying Indonesian dances and folk arts so that the need for an authoritative guide in the study of Catholic church art of today is no longer necessary."

Some day we really hope to publish material on Indonesia, Ceylon, etc., but at the present time we cannot compete with Indonesian dances and folk arts — sorry!

Boston. May 4, 1957. Took part in a panel discussion on "Renaissance of the Arts in Religion," one of a series held during the three-day conference on the creative arts sponsored by Boston University School of Fine and Applied Arts. The other panelists were the Reverend Marvin Halverson, director of the department of worship and the arts, National Council of Churches; and Pervical Goodman, architect and professor of architecture at Columbia University. All three of us echoed the hopes of the present and the future, but there was no doubt about a *renaissance* of the religious arts. We may not always realize the progress made in the last twenty-five years and many take a good deal for granted. To bring more and more artists to share in this renaissance is the job at hand.

Several visits to Celia Hubbard's Botolph gallery, a lively meeting place

for all interested in the arts. Many fine objects are on exhibition, with a continuing turnover which results in tangible contacts between client and artist: for example, Miss Barbara Markey's fine weaving has resulted in commissions for the design, weaving, and execution of several chasubles — and there are others. But, as in many enterprises of this kind, much depends on *who* runs the show. Miss Hubbard, being an artist herself (a painter) and very much interested in religious art and alive to what is going on, keeps an even tempo which, in the end, produces results and leads others to share her enthusiasms.

Later, a visit with Tom McNulty and his architectural partner, Mrs Mary Fawcett, in their Cambridge office, to see the model of a church and discuss certain possible changes and improvements in the hope that the plan and photographs of the model may appear in the magazine. And thanks to Mr McNulty I met Mr William J. Cavanaugh of the firm of Bolt, Beranek and Newman, well-known as consultants in acoustics. I have long hoped to publish an article on acoustics which would lay down basic principles, in the hope that readers contemplating building a church or hall may be tempted to invest in expert advice *before the fact*; preventive methods rather than the corrective methods which can be so costly. An article along those lines is promised, to be illustrated with a number of line diagrams.

Ogdensburg, New York. May 17, 1957. To the 'north country' for a talk at Wadhams Hall, the diocesan minor seminary, at the invitation of Father Joseph G. Bailey, professor of English. This was the first time, as I recall, that I had such a young group of men, but they were a stimulating audience. And I was happy to see present: the Right Reverend Francis P. Devan, sector; the Right Reverend William J. Ardy, chancellor; the Very Reverend Floyd J. Brown, secretary of education; the Reverend George Whittaker, editor of the *North Country Catholic*; and Fathers Noel Zimmerman and Joseph G. Bailey. I have often wished that on such occasions members of the Society and particularly those who ask "why is this or that not done" — "why are lectures not given oftener in seminaries" — "why can't we do something about that new church going on, planned all wrong and which will probably be filled with the usual accoutrements, etc, etc," — "why can't

we induce pastors to patronize good artists and craftsmen"? and so on ad infinitum could be with me. They would realize that all these things are being done, and have been done, within the limited means at our disposal. I fear that many of these friends see things with parochial astigmatism because I too seldom hear them express reactions concerning positive results in many parts of this country and the world as recorded in the pages of the magazine. For example, at Brasher Falls, not too far from Ogdensburg, I met Father Noel Zimmerman, pastor of Saint Patrick's Church. This building, built in 1926 (although it has an 1890ish look), is a weak imitation of Victorian gothic, and was inherited by the present incumbent. But the new school and convent, built under his guidance, give evidence of that frame of mind, that healthy climate of a living art, which can be found in many places in this vast country. Good design, a daring yet judicious use of color — all produce a cheerful atmosphere which could just as well prevail in all new churches.

Philadelphia. May 25, 1957. To the Grail for an evening talk on religious art to members and their friends. I have felt rather close to the Grail activities ever since I first visited their foundation headquarters at Mundelein, near Chicago — and later at Loveland, Ohio. I found welcome hospitality at Grail centers in Hong Kong and Johannesburg and, of course, in New York and Brooklyn. So it is that I welcome an opportunity to visit these places wherever circumstances permit. Usually these trips yield material, and this one was no exception. In the exhibition of religious art by artists in the Philadelphia area, held in this Grail center, I found several examples of graphic art which I hope to reproduce in the magazine. The talk, in an open-air setting (on the lawn next to the house), was an innovation for me but it worked out very well. The gracious and vivacious hospitality of the Grail girls makes such events a pleasure.

Brooklyn, May 29, 1957. A jury meeting at Pratt Institute school of architecture. Two graduate students were to present their thesis, which was of particular interest to me since it involved studies for the improvements of present buildings at the Benedictine foundation at Weston, Vermont — also detailed designs and plans for a new monastery. In

recent years, architectural schools have sponsored a plan to have graduate students base their thesis on some actual or potential building problem, with a determined site, etc. In addition to questions of design, this method brings the student face to face with actual urban (or otherwise), economic, social, financial problems, all of which bear some relation to the overall concept. Many details of their monastic plan were discussed by members of the faculty and visiting consultants and I was very much impressed by the explanations offered by the two young men who had worked in collaboration on this problem — H. Jack Schainen and Alfred C. Stern. Both had spent week-ends at Weston to study the site and gather all needed data on monastic life and requirements. As Father Bede, of Weston, also attended this jury meeting I arranged for a text which I plan to publish, with all necessary illustrations.

Purchase, New York. June 6, 1957. At last, a visit to the new Manhattanville College of the Sacred Heart, to meet old friends — Mother Eleanor O'Byrne and Mother Mulqueen (who made our annual meetings so pleasant when she was superior at the 91st Street Convent, New York City) — and to meet a new one, Mother Kathryn Sullivan, who has written a book review and an article, which appear in this issue. The main building of the college, called *The Castle*, was built by one of the Old Pony Express riders, after he had discovered a mine out West; it is typical of the palatial quarters built by those old time millionaires, when money was plentiful no income tax, no labor difficulties, no servant problems. The new buildings (Eggers and Higgins architects) are competently designed; the whole physical set-up is very impressive.

Burlington, Vermont. June 12, 1957. Off for a ten days' vacation at Montgomery Center, where Father Sutfin and Robert Bonnette keep me supplied with new ideas and suggestions. On the way, I called on two old friends, Father William A. Tennien, at Burlington, and Father Francis McDonough (he of Stowe fame!) at Shelburne. In all places I laid the groundwork for a hoped-for issue to be devoted to Vermont — one State and one Diocese.

While at Montgomery Center I witnessed the making of a chasuble, a fitting climax to Father Sutfin's articles in the August, 1956, and May, 1957,

issues. Here was the correct pattern, Chinese silk, a minimum of embroidery, and all work done by ladies of the parish. The chasuble was worn the next day at mass. The illustrated story of this vestimentary episode is to appear, I am told, in our esteemed and popular contemporary, *Jubilee*. Then a call on Bishop Robert F. Joyce to tell him of these Vermont plans and ask his approval and collaboration.

Notre Dame, Milwaukee, Pittsburgh. July 12-16, 1957. When Father Michael A. Mathis decides you should attend or address a meeting during his summer courses on the liturgy, *you attend!* And so it was that I was invited to take part in a symposium on symbolism, aimed at architects. Other speakers were Robert Leader, of the University's art department, and Stephen Bridges, whose long acquaintance with the subject on a professional level, made him an ideal participant. The moderator was Frank Montana, head of the school of architecture. And, of course, Father Mathis was active in all meetings; in fact, he kept things going at top speed. His enthusiasm is infectious and his hospitality, I was told, is legendary. I can now easily believe it!

The University campus is a wonder of nature and well-kept buildings, whose architecture is either comfortable gothic (with a sprinkling of old-time Victorian productions) and somewhat mediocre pseudo-modern. The Morris Inn, a University adjunct, is a very comfortable place, with air-conditioned rooms and all the amenities of life.

Met again Mestrovic, whose studio on the University grounds, is a beehive of activity. The building itself, with its useless buttresses, hardly lives up to the practical requirements of a sculptor's studio, but it *does* harmonize with the nearby art school, which, in turn, harmonizes with other misfits, and so on and on! The new Moreau seminary — Belli & Belli, architects — now in course of construction, may well set a new high mark for architectural design at Notre Dame. The bookstore, designed by the University's professor of architecture, Frank Montana, is like a breath of fresh air on the campus. And Mr Leader's school of art is another evidence of vitality in the art set-up, to which can be added the budding museum which now exhibits in fine fashion some of the treasures long in the possession of the University but seldom seen by the general public.

A short visit with Sister Madeleva, at Saint Mary's College. I will always be grateful to Sister Madeleva for having introduced me to the wonders of the lecture platform. In the early years of our Society's existence there were rumblings in other parts of the country that this new Society was perhaps a group organized by a group of New York slickers to feather their own architectural nest. The question was, however, how do I get to other parts of the land since the distances are, after all, appreciable and travel costly? It was Sister Madeleva who invited me to lecture at Saint Mary and gave me a taste of the lecture platform. This eventually led me to lecture in many places — schools, colleges, universities, seminaries, lay groups. In that way, I have been able to overcome the New York label and gather material for our magazine. And since I have also met many persons able to give me suggestions the net result has been a far-flung and very elastic editorial committee in the United States, as well as in many parts of the world.

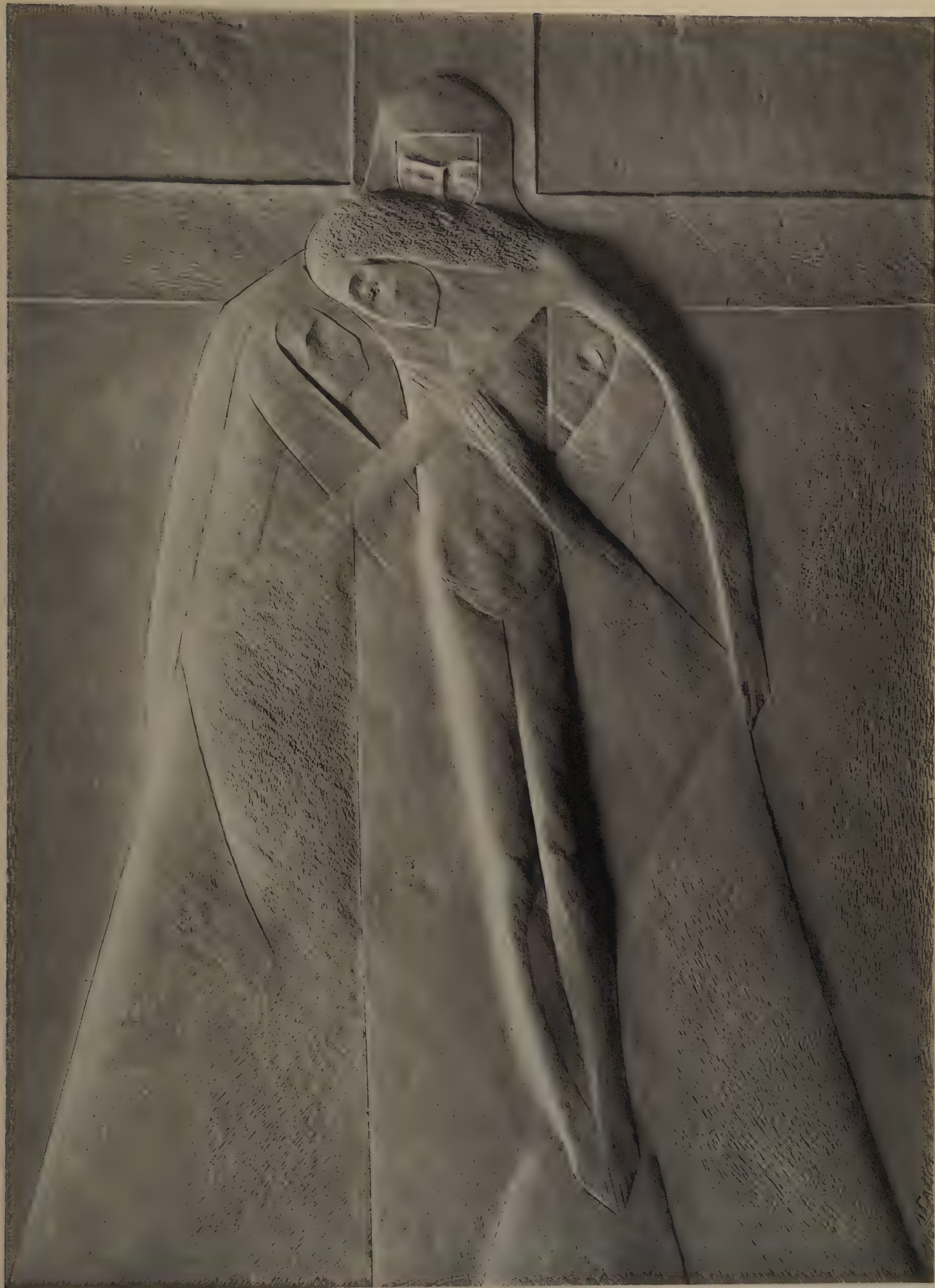
Then a visit through the recently renovated Chapel — an interesting job of mosaic work and brickwork. If photographs are available this job also will be illustrated. Finally, a look in the new art building; a magnificent structure with all necessary elements for the future evolution of art at all levels.

On to Milwaukee at the invitation of Professor Rudolph E. Morris, of Marquette University, who had arranged a luncheon so that I could meet old friends — Father Gerald Ellard, S.J., Sister Thomasita, John Pick, Frank Getlein — and, as usual, meet new ones. So goes the editorial odyssey of our Society!

Later a visit to Sister Thomasita's Studio San Damiano, at Cardinal Stritch College. I first met Sister Thomasita ten years ago when she was at the Chicago Art Institute (see November, 1947, issue for illustrations of her work at that time) — later I visited her budding art department at the College. Now, in 1957, Studio San Damiano organized its tenth annual student exhibit and the results are remarkable. The layout of this show is on a really professional level, and so is much of the work of the students. The general atmosphere under which Sister Thomasita operates is well indicated by the following:

Studio motto: *Rebuild My Church which is falling into ruin.*

(Continued on page 118.)



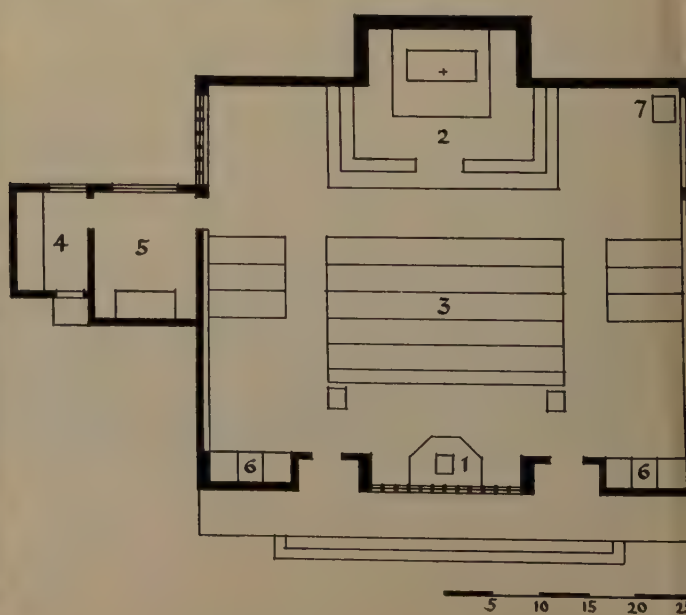


Church of Saint Coleman, Kisarazu-Chiba Prefecture, Japan. The Reverend John Crowe S S C, pastor. The Reverend Charles Freuler, C M, architect. If we compare the two churches here illustrated with those shown in the May, 1953, issue of *Liturgical Arts*, designed by the same architect, we can see how well he has applied the principle of adaptation so earnestly suggested by the Roman authorities. And yet Father Freuler's designs are not slavish copies of Japanese temples nor does he eschew certain western elements which do no violence to tenets of Japanese architecture.



Photo Hisomu Mase

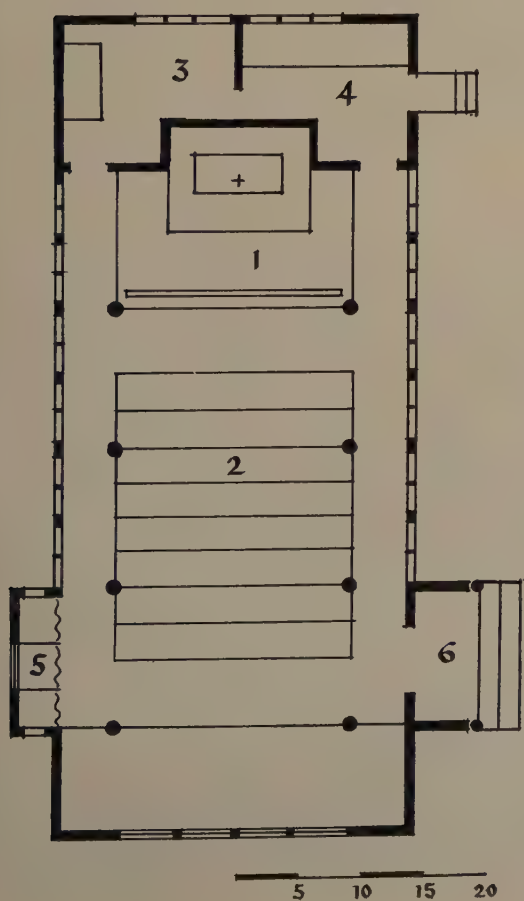
1. Baptistry
2. Sanctuary
3. Nave
4. Sacristy
5. Winter chapel
6. Confessionals
7. Statue





JAPAN

- 1. Sanctuary
- 2. Nave
- 3. Winter chapel
- 4. Sacristy
- 5. Confessional
- 6. Entrance porch



Church of Saint Elizabeth, Itabashi, Tokyo. The Reverend Gereon Goldman, O F M, pastor. The Reverend Charles Freuler, C M, architect. "Neither Buddhist temples nor Shinto shrines can offer anything for a liturgical structure The study of the Christian history of art will continue, therefore, to be an indispensable necessity for Japanese church architects, in order to familiarize themselves with the tradition—going back to early Christianity and lasting until the present . . ." (*Liturgical Arts*, May, 1953, by Charles Freuler, C M—page 75)





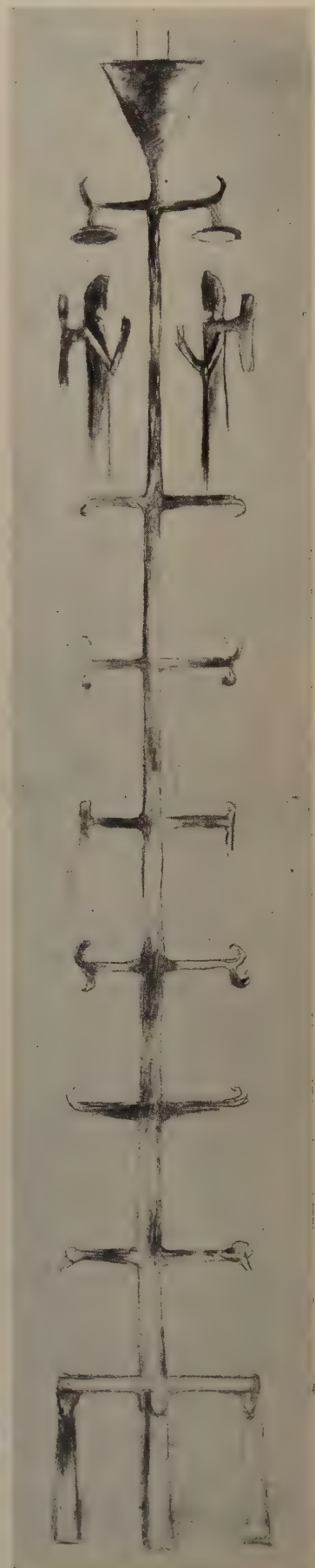
(Above) At the tomb, by Benton Spruance. Pieta, by Thomas A. Barron. (Below) Nativity, by Daniel J. Barron. (Left) Resurrection, by Charles Madden. (Upper left) Crucifix, by Trina Paulus.





GINO CONTI

This versatile Providence artist works in the solitude of his studio. Why not offer him the fresh air of positive sponsorship?





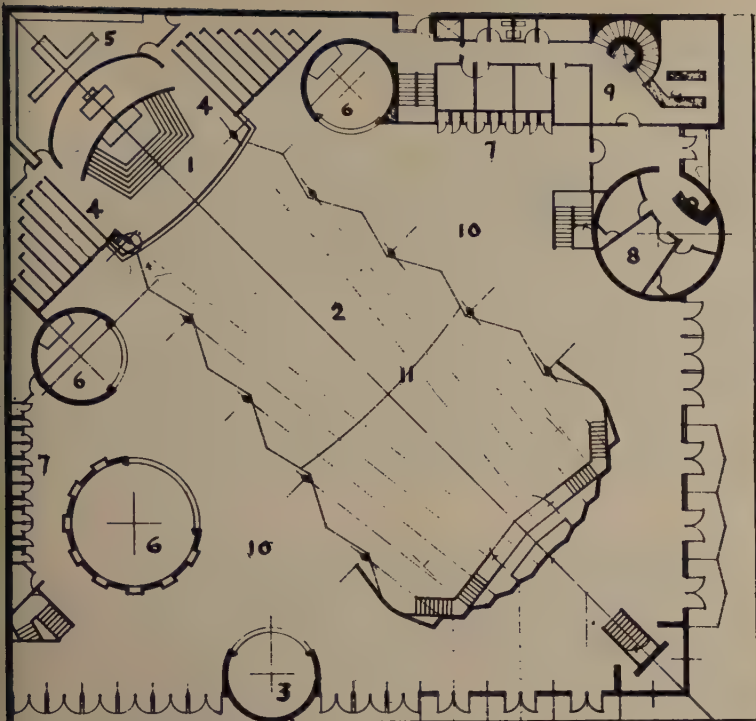
AUSTRIA

The artist, Josef Bachlechner, Austrian sculptor and ceramist, has produced many small statuettes in terra cotta and wood which are traditional in design, yet have a charm which is timeless.

CHICAGO

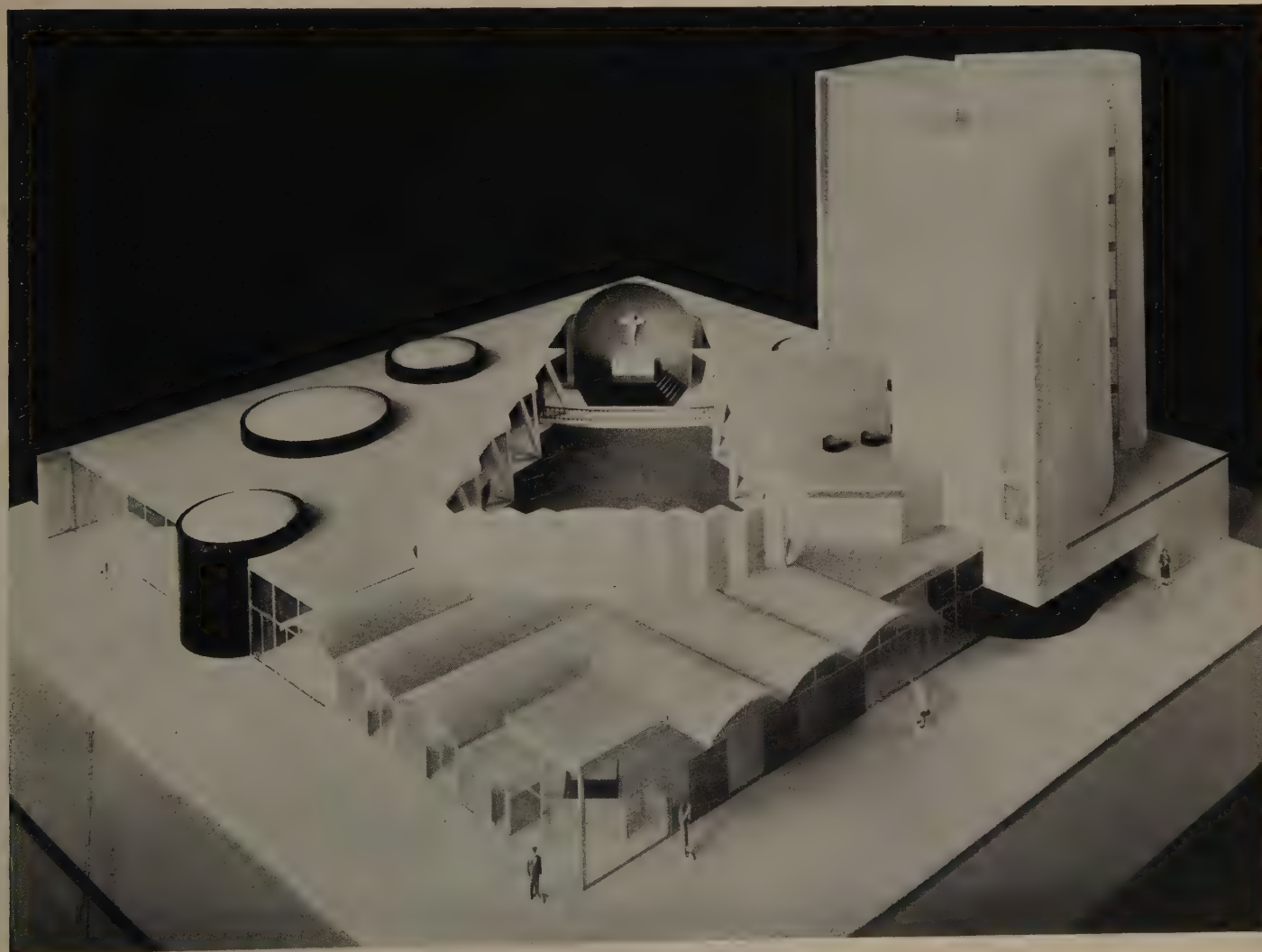
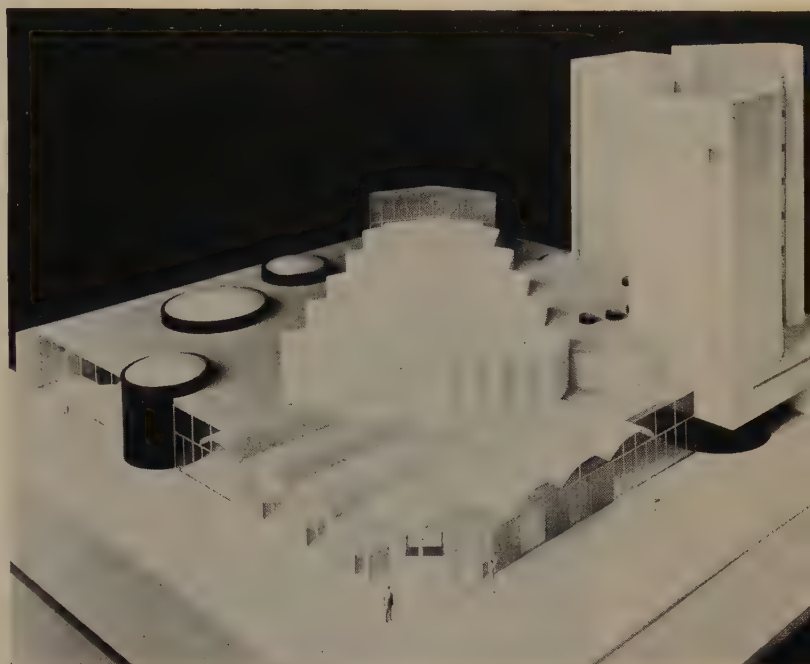
This new Saint Mary's Church, in the Loop, for the Paulist Fathers, is a clear manifestation of a change of climate in the religious arts today. This daring design has received the hearty approval of the authorities and of His Eminence, the Cardinal Archbishop of Chicago. The pastor is the Reverend Henry P. Fisher, C S P, pastor.

Belli and Belli, architects.



1. Sanctuary 2. Nave 3. Baptistry 4. Choir 5. Sacristy 6. Side chapels and shrines 7. Confessionals 8. Information office 9. Rectory and offices 10. Free space 11. Line of balcony

The entire building is to be designed of reinforced concrete, including the roof construction of the church proper. The underside of this roof construction is to be covered with a mosaic tile. The outside of the building will be of white marble.



BOSTON

This proposed design for a Catholic Church in the Boston area is another evidence of the fresh air being pumped into the anemic body of religious art and architecture in the United States—and there are other such manifestations in other parts of the land. The explanation offered on page 111 is proof that these two young designers have studied the problems from every angle and have sought the advice of the most competent authorities.

Thomas F. McNulty and Mary S. Fawcett, architects.



"... I heartily approve of the design and I intend to build this chapel in the Boston area." (From a letter to the editor)
The Most Reverend Richard J. Cushing
Archbishop of Boston

See explanatory text on opposite page.



Proposed Catholic Church for the Boston Archdiocese

Concept and design by THOMAS F. McNULTY AND MARY S. FAWCETT

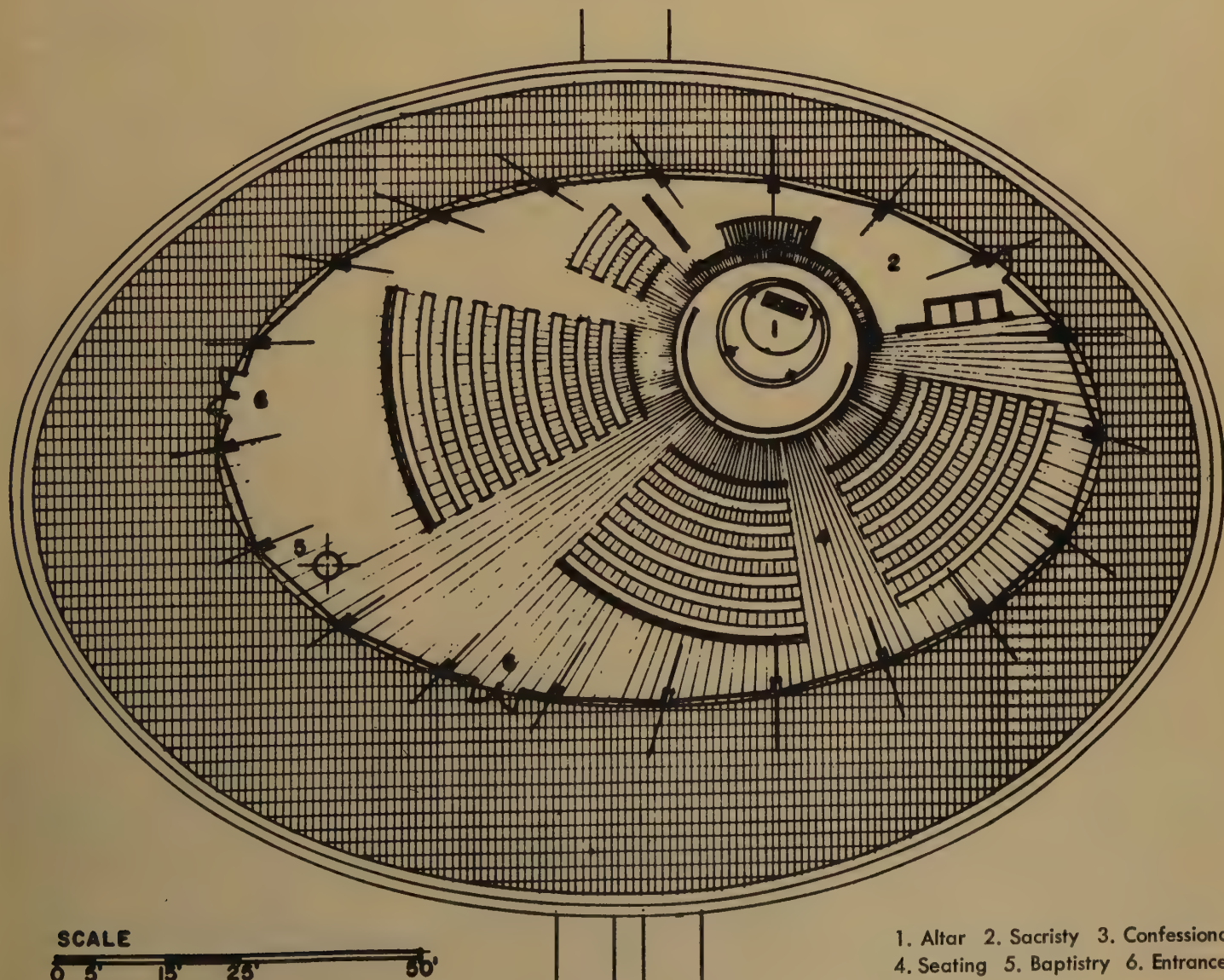
THIS church, to be erected in the Boston area with the enthusiastic approval of The Most Reverend Richard J. Cushing, points the way to a new direction for religious art and architecture on the eastern seaboard.

The shell roof, the elliptical plan, and the walls of glass were conceived as one idea from the beginning, and make the form easily comprehensible from within and from the approaches to the church. The altar, on neither axis, is dominant because of the seating arrangement and

the development of the roof shells. The seating groups surround the altar and create a circular movement within the elliptical plan, which results in an interesting interplay of form, as well as providing circulation for entering and leaving. Twenty sixteen foot by twenty-eight foot windows make up the continuous exterior wall. The color intensity of the glass would run from very light hues at the entrances to dark blues and reds behind the altar, resulting in a harmonious overall pattern.

IN verifying the structural, mechanical and acoustical aspects of the design, the advice of the following firms was sought and their findings included in the presentation: Goldberg LeMessurier Associates, *structural engineers*; Bolt, Beranek and Newman, Inc., *acoustical consultants*; Sidney J. Greenleaf, Fred S. Dubin Associates, *mechanical and electrical engineers*.

STRUCTURE: The basic structure, which is formed in place, consists of



exterior concrete columns with beams framing from these columns into a central cylinder, which acts as a column. This cylinder, arched at the base, shelters the altar and allows light to penetrate into the church from its ceiling intersection. The conical shells could be formed on the ground by applying concrete to a steel wire mesh. These shells would then be lifted into place and grouted to each other and to the intersection beam. Each shell, generated by a straight line, requires special forming because there is no symmetry.

ACOUSTICS: The acoustical problem for most geometrical forms is very important, and should be studied at the initial stage of the design. The problem to be solved in this particular church is the concentration of noise at the two foci of the ellipse. A) A track, hung from the shells around the outside wall,

could support a heavy curtain which would slide into appropriate positions. These curtain-sections would not need to hang from floor to ceiling, but could be of a ribbon nature at head height. B) Free standing low baffle-walls could be placed behind the three seating sections. They could be semi-transparent. The ceiling, with its assymetric undulating shells, is excellent for speaking and singing.

MECHANICAL EQUIPMENT: It is planned to heat and air-condition the church by a system which adheres functionally to the tenets of architectural design. From under the center core of the ellipse a radial system of underfloor ducts will carry fresh, filtered, tempered, and moisture-controlled air to the perimeter, and so diffuse the air evenly over the large glass areas. This principle of air distribution avoids drafts and will

prevent fogging of the windows while affording a high ventilation rate in the occupied space. These ducts will warm the concrete floor slab before the air is released into the building.

For summer air-conditioning, a direct compressor-condenser unit will be operated in conjunction with the same components used for winter heating, thus reducing cost by avoiding duplication of systems and retaining the excellent air distribution qualities of the heating system.

A snow melting system is to be provided for the outside piazza. Hot water, circulated through pipes embedded in the concrete slab, will quickly remove snow, either during or after falling, and will maintain a dry surface. All smoke discharges and exhaust air will be carried underground to a point outside the building and piazza before being released in a flue stack.

Father Blanding Builds His Dream Church

THE REVEREND RICHARD S. McMONIGAL, M.M. *

LET'S build a new church," I gasped to Father Gordon Fritz, of Newport, Minnesota, when I came in after the evening mass one Sunday in the little chapel of San Jose in Riberalta, Bolivia. Soaked with sweat, I collapsed in the hammock.

He began mumbling to himself. He had built a church a few years ago, at the Indian reservation of Cavinassas, five days up the river from Riberalta. More recently he had finished a new convent at Riberalta, and a new bishop's house. He knew all the difficulties of building when one lives three hours by air from the nearest large city. In between are solid jungles, and everything must be flown in. He knew the problem of getting money when the average annual income of the people is about \$100.00. Since all building must be done during the few months of the dry season, during this time there is a mad scramble for what little building material that is available.

"That little wooden chapel is impossible," I went on before he started bringing up all the practical objections.

"It seats only one hundred and twenty. We have three hundred and fifty children in the school. After the sun beats down on that tin roof all day, it is like an exposed telephone booth when we go over for the evening mass. I don't know how the people stand it."

I could see that I had aroused his interest, and that the problem would be a challenge. After twelve years of working in the jungles of Bolivia Father Fritz was not one to run away from a challenge. We exchanged preliminary ideas on what we wanted in a church as we swung slowly back and forth in our hammocks. And the matter was dropped for the more pressing business of running a parish.

Then fate intervened. In February 1953 I fell ill and had to enter the excellent little hospital run by the Maryknoll Sisters in Riberalta. I spent a month there, and dragged on and on without getting well. Finally it was decided to send me to Lima, some two days away

by air. The rough trip over the Andes still remains a thing of horror. In Lima I entered a big clinic, and spent another month in bed. When I did not recover after undergoing all the fiendish tests that medical science can devise, the doctors, over my violent protests, decided to send me back to the States. Once again I was dumped on a plane and came winging back to the United States. For the first time in my life I did not care whether the plane arrived or not. But then I felt guilty about the other passengers, and had to ask God not to take me too seriously. Then came a couple of weeks in a big mid-western hospital. More tests and more tortures. Finally they decided I had infectious hepatitis. I was allowed to go home, where a summer spent on the Mississippi River and mother's cooking got me back on my feet. After three months of recuperation I was ready to head back to Bolivia, but my superiors wanted me to stay a little while longer in the States.

This enforced stay gave me a chance to discuss in detail the plans for the new

* Father McMonigal died last March 8, at the Mayo Clinic, Rochester, Minnesota.

church in San José with my brother-in-law, James H. Speckmann, and with an engineer, Mr Robert Johnson, of a firm of architectural designers in Saint Paul, Minnesota. They had very generously agreed to do all the plans, but since they were struggling with a growing architectural firm, our talks had to be confined to after-office hours. Night after night we sat in their warm office and merged our ideas.

They had never designed a church before. I felt that was an asset rather than a liability, since they had no preconceived idea of what a church "must" look like. Father Fritz and I were determined that we would build a contemporary church suitable for the tropics and in keeping with the environment.

New worlds began to open up for the architects and for me. I had to learn about trusses, purlins, plates, stresses, etc. They had to learn that everything came to us by air, often with a year's delay. We had no structural steel. Cement cost \$5.00 a bag. We had no derricks or machines for heavy lifting. Our building material would be adobe bricks, surfaced with mud and cow manure. We had no one who could read blueprints. We would have to do all the supervision ourselves. We had a certain number of skilled workmen, but skilled only in the material with which they were familiar. At one point in the discussion, Jim looked at Bob and said, "Well, we've never designed a building in which the main ingredient was cow manure, but let's give it a whirl."

WE started with the basic idea that the altar was the focal point of the church and everything else had to be subordinate to that principle. Our church attendance is either feast or famine. During the week we have few for mass, since all the people are so busy and must begin work so early. On Sundays we have 350 school children and their parents. On big feast days such as Christmas, Palm Sunday, and Easter, we have one thousand people all attending the principal mass. Because we try to have every mass either recited or sung, we prefer to have the people, even though few in number, concentrated in one part of the church. We were also limited by the site, since there were already a school and a priests' house in existence. Considering all these factors, we decided on a cruciform shape. This would enable us to locate the altar at the central point and build the church

around it. We could then close off the wings of the church when there was not a large crowd. A cruciform plan would fit into the limitations of our site. And at no time, even with a crowd, would anyone be more than sixty-eight feet from the altar.

Because of the lack of machinery the architects decided to keep the walls low. We decided on a height of eight and a half feet. To get height, air, and spaciousness, we decided on a scissors-type truss for the roof. This we could fabricate on the ground and lift into place, we hoped.

Since we have only two seasons, hot and dry and hot and wet, ventilation was of prime importance. We decided on twenty-five windows, located a foot and a half above the floor so that air could enter down where the people are. The best window for our purpose turned out to be a *jalousie* window from the Sun Sash Company, of New York. The two side bars of aluminum came separately and would be easy and light to ship by air. Glass we could buy in Bolivia. To keep the church cool, it was decided to have a constant, natural flow of air through the building. To achieve this, we put two roofs over the sanctuary. The top roof was raised three feet, leaving an air outlet. Since we often say mass at an early hour when there is little light, we wanted as much light as possible over the altar. Gasoline often costs a dollar a gallon and we could not afford to run our little generator more than necessary. To let in light and yet keep out the heat, the upper roof of the sanctuary was made of corrugated structoglass in opal white. Everything turned out as we hoped. Too well, in fact. Now there is such a natural flow of air through the church and passing out through the sanctuary roof that it is difficult to keep the candles lit.

Father Fritz and I decided that, after the altar, the baptistry would get the most important place in the church, because of the importance of that sacrament as the entrance to the life of grace, and because of the regard our people have for it. That meant locating it near the main entrance of the church. We put it in the base of the tower, separate from the body of the church yet a part of it.

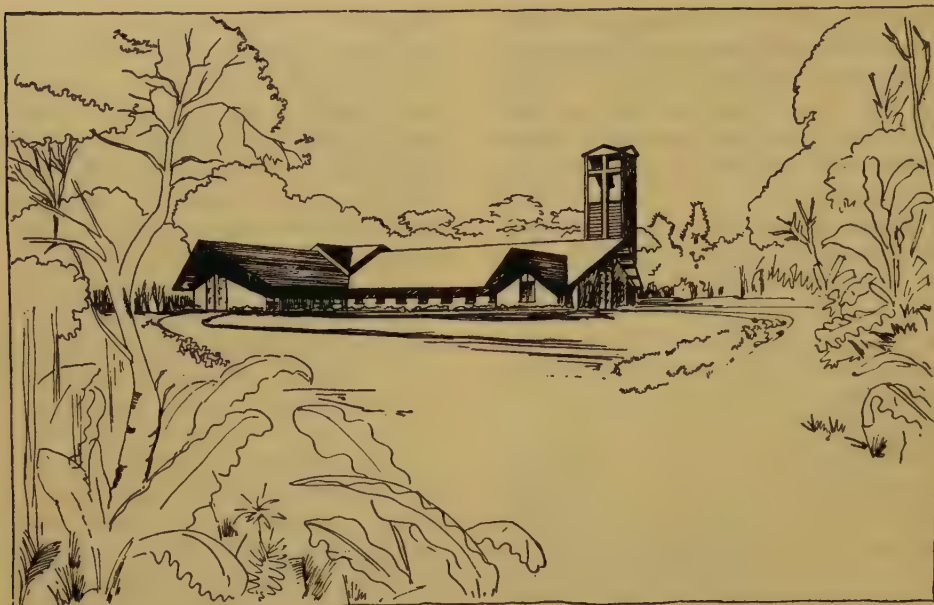
We also wanted the sacristies near the main entrance. First of all, so that we could have a fitting introit procession, and then because it would give the priest more control over the people. The celebrant could shoo all the people into

the church before starting mass. The sacristies were therefore located to the left of the main entrance, with doors wide enough so that we could have a proper procession without the altar boys looking as though they were being squeezed out of a tube of tooth paste. The doors were high enough so that our rather tall bishop could go out in mitre and crozier without looking like a turtle.

Our next consideration was for the confessionals. After hearing confessions all over the United States and much of South America, I was fed up with the fact that most confessionals are afterthoughts. In many churches in the frigid midwest the priest sits with his back to an outside stone wall. After long Christmas confessions he staggers out stiff with chilblains and incipient double pneumonia. In the heat of summer, not one breath of air is allowed to enter. Some are 'splinter' boxes in which one must slide back and forth on an abnormally wide seat—a process that leaves one exhausted after a few confessions. Most of the confessionals have not enough leg room, and the priest has to assume a prenatal position to sit down.

To avoid all this, we located the confessionals in the angles of the wings. The priest can enter either from the church or directly from the outside. He sits with his back to the body of the church. The outside door is a Dutch one, so that he always has plenty of light and air. If we ever get a priest who is a refugee from a professional basketball team, he can open the lower door and have plenty of leg room. Each penitent's compartment has a window for light and air. On Saturday afternoons, our people straggle in for confessions. While he is waiting, the priest can step outside to walk up and down reading his breviary, taking advantage of whatever cool air there is. When a penitent comes the priest can step into the confessional and the penitent preserves his anonymity.

After I had explained all our ideas, Jim and Bob began to pepper me with questions. "What is the size of the adobe blocks? What stress will they take? Do you have strong winds? What will the roofing material be? What is the wood like? You are going to use all Spanish red cedar for the trusses? (We were, since it is the cheapest and most common wood here.) When I did not know the answers, I had to fire a letter off to Father Fritz and wait for it to fly over the Andes and back with the answer.



"What is your sub-soil like? Is there gravel?" (no) etc., etc., until I would stagger out of the office wishing I had never thought of building a church.

Finally the preliminary sketches were drawn. We were delighted. Jim had done just what we wanted. It was contemporary in design, yet with a wide overhang that would protect our walls from the torrential rain, shade the windows, and make the church fit in with the other buildings around it.

MEANWHILE June had arrived, and I was still in the States. The rainy season had ended and Father Fritz was getting frantic. He had to begin the excavations while the ground was still soft, before it baked into a hard shell. But everyone at home was building, and people were screaming for their plans.

Jim and Bob, with growing families and a growing business, could not ignore revenue-producing customers in spite of their generous interest in our church in the jungles.

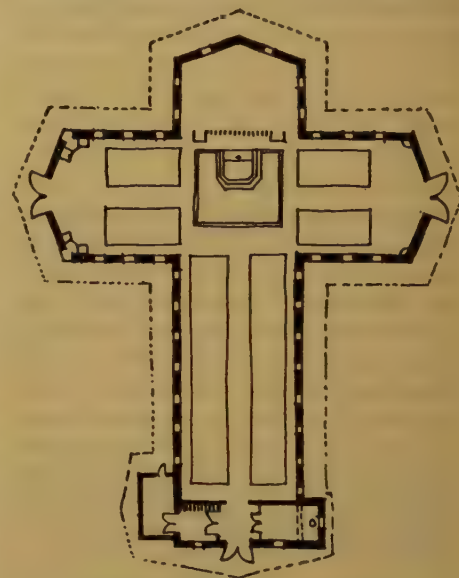
Finally I got the welcome word that I could return to Bolivia. I took the first boat heading south. Meanwhile, on the basis of the meagre information I had sent him, Father Fritz had to go ahead with the foundations. When I arrived on June 15 with the initial plans clutched in my hand, I found the foundations already in. The only difficulty was, they had shrunk twenty percent in size. When Father Fritz began the foundations, he discovered that the limitations of the site were greater than I had realized. To follow the plans would mean that the choir would have been right in the middle of the third

grade, and our very precious school well in the middle of the sanctuary!

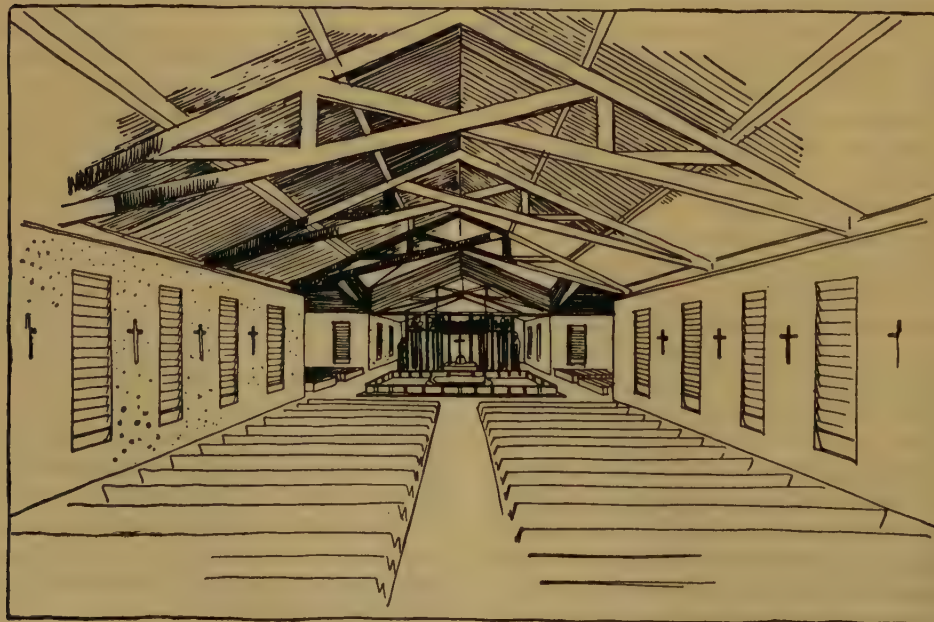
So we called time while we wrote back to the architects and while they redesigned the church in keeping with the foundations.

Meanwhile our bishop, Thomas J. Daheny of Manitowoc, Wisconsin, had given us his blessing and told us we might go ahead with the church but that he could give us no financial help, since the vicariate needs were great at that time. We set about raising the money.

How Father Fritz and I laughed every time a clerical magazine arrived and we saw the advertisements for fund-raising services and how they took care of all a pastor's problems. How we wished there was one of these services at hand. We began a series of letters to



Design by James H. Speckmann,
Saint Paul



our relatives and friends at home. We sent out an itemized appeal. One of the items was "One load of cow manure — \$1.00." When the mail came back, it seemed everyone wanted to buy cow manure. We were finally neck deep in the stuff, and had to call a halt. Anyway we finally solved the problem by putting a wooden box of salt out in the school yard every night. We drew in the salt-starved cows from all over the pueblo. We cornered a market on this precious building material and had it delivered free, right on the job. We owe a deep debt of gratitude to the cooperative cows of Riberalta.

Meanwhile, we exploited every other possible means of raising funds locally. One of the things I had brought back from the States with me was a big box

of old eye-glasses that some good people in Detroit had collected. Most of our people can never get out to see an optician, since the cost of the six-hour flight makes it prohibitive. We began to sell eye glasses, and every day would find our little house crowded with older people as they pawed through the glasses until they found a pair that helped their aging eyes. We finally hit on a price that even the poor could afford, but that would make it impossible for anyone to buy them up for resale.

People in the United States sent us boxes of used clothing that we sold at very low price. We had learned long ago never to give away anything free. As one Maryknoller phrases it, "Where two or three are gathered together in my name, don't give away anything free." Mob scenes always result. One makes more enemies than friends. People come to the house all hours of the day and night complaining they have not received their share. Now we have the school teachers fix a price that they know the people can afford. We allow them and the other workers to come in first. Then we throw open the house for a grand rummage sale. We had trained the orphan boys from our small orphanage to handle all the transactions. Someone might try to steal something if we handled it, but with the orphans in attendance, no one gets away with anything. Father Fritz and I have learned to take long walks in the jungle while these sales are going on. We return much later, when there is peace and quiet in which to restore the shambles of our house.

We had kermesses. These are old fashioned bazaars held in the main plaza. They are a tremendous amount of work. Committees must be formed and checked up on. Beer must be gotten a long time ahead. The few fortunate souls with kerosene refrigerators must be sandbagged into cooling it. The countryside must be scoured for chickens and young pigs to provide food. On the day itself, the padre lives in the jeep, shuttling back and forth with lumber for the stands, borrowing dishes, glassware, and silver, and going from one crisis to another. The meals are not ready on time, the band does not show up, the little generator will not work, or works too well and burns up the loud speaker and record player. Workers do not show up. Finally, the whole town turns out and everyone has a wonderful time. At 3.00 A.M. the padre is still in the

jeep trying to return borrowed tables and chairs, since to leave them in the plaza would be to lose them. The only helpers are a few faithful men who have taken a little too much alcohol, and the chairs they are trying to put in the jeep go flying over to land on the other side in kindling wood, as the padre shudders to think of the repair bills. When the smoke all clears away, if everything goes well and if hordes of bugs, or a *sur* (a cold wind that sweeps in from the South Pole unannounced) does not ruin everything, you might have made \$300.00.

We sent the Young Ladies' Sodality and the Catholic Action boys around from house to house with monthly envelopes, and some Sundays we got the collection up to \$3.00.

Meanwhile, runaway inflation kept upping the costs of our little orphanage, the only one in 50,000 square miles, and we had to put more and more money in each month for food and clothing for the boys. But with all this, somehow we found money for the weekly payroll and for the materials.

THERE were continual delays. Materials that were promised were not delivered. The logs that had to be felled three hundred miles up river were late in arriving at the saw mill. Because of bad weather, plane service was greatly reduced and no cargo arrived. However, a Landcrete machine that makes bricks out of damp earth and cement did arrive and we began turning out the bricks.

While at home I had bought the bolts, nuts and split rings for the trusses. These had come down with me on the boat, along with the aluminum window frames. They had been taken off in Callao, Peru, flown across the Andes to Maldonado, Peru, which is on the Bolivian border and accessible from Riberalta by means of the Madre de Dios River. Because I had returned to Riberalta in the dry season, there were very few boats making the eight-hundred-mile trip up to Maldonado. Finally, at the beginning of the next rainy season, a boat was going up, and we gave them the customs papers for the hardware and windows. On the way up river, the boat capsized in one of the dangerous rapids and did not return to Riberalta for three months — and then only to tell us that they had lost the papers in the river. We began the long process of getting new papers. After a year had passed and we were getting

desperate I made a rush trip up river in one of our bigger boats, and after the usual delays of getting the things through customs, brought everything down to Riberalta. When we opened the boxes we found that seventy-five big bolts and nuts for prefabricating the trusses were missing. The nearest ones were five thousand miles away. We finally sent up to the only foundry in Bolivia and had new ones made. Then someone had stolen a box of aluminum screws for installing the windows, and we had to find new ones. The special cutting bit for cutting the holes for the split rings was inexplicably lost in New York City, and work had to be held up until we could get another one flown in.

We began laying the heavy trusses out on the ground. Brother Dismas Harness, ex-roofer and mechanic from Houston, Texas, helped us set up the jig for the first truss. When we began to try to fit the twenty-three pieces of heavy lumber together, we decided that the architect and engineer were crazy and it just could not be done. But finally two pieces did go together, and the rest was relatively easy. We found they knew what they were doing.

We spent hours and hours poring over the blueprints. Every time we reached a new piece of construction we would run into some problem that we did not understand. Many times it would be a simple thing that would have been evident to any good contractor, but it was just a puzzle to us. Then we would have to send a letter off to Saint Paul trying to explain the problem. They would write back and explain patiently in words of one syllable what must be done.

Our discussions were often long and loud. Father Fritz is a practical-minded German from a Minnesota farm, and I am a pseudo-aesthetic Celt from the city. We always managed to resolve the difficulties, but after one protracted discussion we looked at each other, laughed and said, "It looks as though we will go to hell building the house of God."

LITTLE by little the church took shape. We had many visitors and we always had to take time off to explain why we were building the church in that form, why the trusses were so big and heavy, and listen to the Jeremiahs saying "You will never be able to lift them up in place and if you do the walls will fall down."

We divided the parish work so that one of us should be on the construction site all the time. Father Fritz, because of his previous experience, supervised most of it. But it was while he was away on a week of well-earned vacation that we had our first serious setback. It was December 8th, and I was just settling down after two masses in the hot little chapel to some very cold water and some very hot coffee. One of the orphans came in laughing and said, "One of the walls of the new church is split wide open."

"Look," I said, "that is the way your head will be if you don't stop making jokes. I am in no mood for them this morning."

But when he insisted, I left my breakfast and went out to look, and sure enough, a wall had split wide open, throwing a connecting wall out of plumb. We could see where the earth had cracked and dropped down. The next day we began taking down the wall and when we excavated, we found a big ants' nest about eight feet deep under the foundation of the wall. A recent rain had broken through the hard crust and the whole wall had

dropped down. We filled up the hole with broken bricks and cement, put in a new foundation, and put the wall up again.

A long river trip of two months to visit the people took me away from the construction at a very critical point. It was a real thrill when I came back down river, rounded a bend, and saw the new roof shining in the sun. During my absence Father Fritz had managed to lift all heavy trusses into place, and had put on the roof and most of the tile. I told him I should go away more often. Then the river came up and flooded the tile ovens in the brick yard, and we knew there would be no more tile for six months — until the dry season — so we covered part of the roof with aluminum.

The carpenter's union offered to make the altar. Father Fritz had found a log of *palo maria*, a very hard wood that finished out more beautifully than mahogany. The wood is so hard that with every few strokes of their planes the carpenters would have to stop to sharpen them. The altar was finally put in place as were the windows, with the little glass we had, and the walls were

painted. The people were delighted with the church, and the long hours they had contributed brought them much closer to it.

It will take time to get new pews, and to finish the floor, and even longer to find money for these things. But on June 29th, feast of Saints Peter and Paul and Maryknoll's Foundation Day, the Very Reverend Paul Marchinkus of Chicago, secretary to the Nuncio, came down from La Paz and blessed the new church. Bishop Danehy celebrated a pontifical mass. It was one of the biggest ceremonies that Riberalta had seen for a long time.

The needs of vicariate made it necessary that both Father Fritz and I leave San José to take over new work and new assignments right after the dedication. But we really did not mind. We had enough satisfaction in seeing the church sparkling in the sun, and seeing the pride on the faces of the people. Building the church has given Father Fritz and me many "Remember when . . ." stories. Enough to last for years. And every time we look at the church we see it as a glorious monument to the generosity of American Catholics.

Pentecostal Aspects of the Liturgy

THE REVEREND ALEXANDER O. SIGUR *

WE ARE seeking the renewal, not restoration, of the face of the earth. The Church looks forward, firmly from the present. She is not dated. A pattern without peer is the activity of the Spirit sent upon the infant Church at Pentecost. Each one among the motley crowd at Jerusalem understood in his own language the wonderful things of God, and the Spirit made clear in the primal activity of evangelical Christianity that this would be the way to renewal.

A great problem of our times is communication. With all the modern developments available, men do not converse. Liturgy, too, has the problem of communication. In liturgical action, men speak together to God, but often they cannot understand each other, their signs or symbols, whether in lan-

guage, art or music. Yet the liturgy and its external forms must speak to all men of every 'nation' and class in their own language. Translations are not enough; explanations from the past do not suffice: it must be "now," partaking of the eternal presence of the Divinity. The core, the coaxial cable of divine life must reach them.

Liturgy itself is not mere language or idiom. But liturgy needs to speak to the people, communicate ideas and through ideas prepare for transmission of life. An hermetically sealed worship suggests a revival of quietism. Art alone is not the liturgy, nor are ceremonies, but a worship without a pedagogy, a liturgy without a pedagogy, a liturgy without a language, a community action without

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communication is inane and lifeless. It is not simply a question of the spoken tongue of people, but the language of life. This is not a discussion of the vernacular but a version of the truth to daily living. Liturgy and its external forms must speak to all men, telling them how to live.

Benedict XV and Pius XI both found it necessary to remind missionaries of these basic principles of the Church's life of worship. Pius XII stressed the same points in the matter of art and again in his encyclical on sacred music. Evangelical aspects of art, architecture and music cannot be neglected. We do not work for museums, we speak for the living God. The Church of the Holy Spirit could never content herself with being a collector; she is too full of the creative spirit of God.

A living people, a liturgical people, a worshipful people: this is the life of the Church. Walled-up sacraments avail little, esoteric chants reach only monks' ears, rubrically rigid practices have to be released for the people of God. Consecrated museums of religious art do not touch the inner man. Historic situations which made concert stages of choirlofts, display galleries of sanctuaries and auditoria of the naves of churches have passed. Late mediaeval and Renaissance practices lost the liturgy lifeline to the people. Reform days witnessed even more retiring to personal, secure prayer, until the sacrificing priest became in a most unhappy sense a man apart.

Liturgy must be a daily renewal of Pentecost: the Holy Spirit did not speak at all, but the wind came strong and the fire burned deeply and then men spoke. Artists, architects, musicians, sculptors must know the strong wind of the Spirit and His searing through the liturgy in which He now communicates, then must they speak to all men in their own language so all can understand. These will not be the 'nations' of geographical restrictions, but the peoples of like language and lives, the educated in their tongue, the displaced in a speech of their own, the newly won millions of Africa and the other missions of the world in an intelligible idiom, professional men, like doctors and attorneys, builders and buyers, housewives and mothers of children who grow up Christian under the liturgy. All must hear and listen and learn.

The true living dynamism of art and liturgy must come clear since the Church of the Spirit cannot intend completion to its mission until all men are won: the Green Revolution is not over. There was no indication in the creativity of the Father or the Redeeming human existence of the Son or the provocative fire of the Spirit that the Trinity ever intended the Church to rest on its laurels in complacent admiration of its past accomplishments, whether in the evangelistic or artistic orders. Green leaves and blossoms follow the warm heat of the sun; the spring of Christianity followed the heat of the Spirit. Fresh sprouting and flowering in liturgy and art will always follow closeness to the fire of the same Spirit.

There will be little need for translation when the language of the spirit is spoken. We do not make up tongues, they spring from the inner needs of a people. The Church in her living

liturgy speaks directly to men, hence the art of any period must come from the very spirit of the people and their times, warmed to maturity of expression by the Spirit of Truth and Authenticity. Tradition hands down the facts, the truth, but the trappings change. There will be new display, new setting, perhaps even reconditioning, while the mystery remains the same within itself. Liturgy lives within such tradition but retains its needful right to be alive, useful, forceful.

The beautiful, the good and the true about God cannot be known or loved by Christians in daily living unless the liturgy speak to them in their own language of the wonderful things of God. If the living spouse of Christ wishes to communicate life to her members, the liturgy — Mass, sacraments and sacramentals — is the only normal medium. Her handmaids: art, music, sculpture, architecture, vestments and vessels, must serve their mistress well. They must be for the people, not abstractly but practically, in daily living, as artists and architects speak the language of the times.

The liturgy of saints and seasons makes the finest living book for the study of the life of Christ, the Church, the Trinity, the divine life, grace: it is a piece of pedagogy hardly equalled in educational history. Pius X knew it as the true source of Christian living and his successor realized its impact on the faithful when he wrote, "It speaks effectively to mind and heart, that is, the whole man." Above all, it speaks. We seek a renewal of the spirit in the pastoral liturgy. Men cannot go on living daily without the sources; they will not live from these sources if they seem impenetrably remote from their own daily living, if there be no concern for their own language of life, their times, their troubles, their spirit, their age, their creativity, their peculiar genius for newness.

Human nature craves total expression for which liturgy provides the truly catholic avenue in worship, the arts and translation to daily living. Liturgy both interior and externalized in art and ceremony becomes the patent means of communication with outsiders who speak this language. Distinction is necessary between the liturgy in itself, the central, worshipful action of the Bride of Christ, and the liturgy as we use it for pedagogical value with its adaptability and changeableness. Here lies the struggle of the artist to express

and the teacher to impart deep truths which each will speak in a different idiom and with varying personal accent. Method must never become madness; variety is encouraged even by the Holy Fathers. Recent liturgical changes are eloquent evidence of the Church's desire to speak the language of the people.

Pentecost is the pattern. Life and liturgy cannot remain in the upper room, but like the original bearers of the truth must go down to the people, speaking to each in his own tongue and lifting him up to the treasures of the spirit.

Language varies. The idiom of one age is unintelligible to another, as vagaries in the Douay and Knox versions will evince to even casual perusal. Liturgy speaks not only through the uttered language of verbal worship, but through the visual arts which unfold its mysteries; these must speak for the daily living of today's Christian man. There is an appropriateness, an intimacy of deep familiarity in such vital converse, a recognition of the validity of the present in both God and man. While respecting the basic tradition of the language, the Chaucerian invariables, the true artist will speak in the terms of the times so that all may understand.

A QUOTATION

"It is generally assumed by the public that the obstacle in the path of the revival of handicraft is the fact of machinery. That would be true if the craftsman attempted to cater for the popular market. But the individual craftsman never does that. His aim is always to cater for a small, high-class market where hand production still obtains and in which he hopes to succeed by superiority of design. In sculpture and the architectural crafts, before the days of Modernism and the New-Grec which largely destroyed the market for the architectural crafts, he often did succeed, for in them he could sell direct to an educated clientele while economically he was at no disadvantage with his 'trade' competitors, who had to observe the same conditions as himself. But it is different with the movable crafts which find their way into shops. In them the small individual craftsman is at a disadvantage because he is closer to the machine, and he cannot avail himself of the ordinary channels of distribution, and he is up against the

system of manipulated prices which favour the large firm at the expense of the small.

I said the individual craftsman can't make use of the ordinary channels of distribution. One reason for this is that he does not play the game as the distributor understands it. The distributor follows fashion, and he expects those from whom he buys to do the same, and conform to the conditions of the trade. The individual craftsman either will not or cannot do this. He is an idealist and he wants to take his part in the revival of craftsmanship, therefore he cannot follow fashion, and he does not find it easy to conform to the conditions of the trade because he has a different tradition behind him. There are a few exceptions to this rule — shops which exhibit individual craftsmanship — I know about two of them. One of them is fair dealing and its proprietor is genuinely interested in the revival of craftsmanship. But it is always on the verge of bankruptcy; it is propped by subsidies from people interested in a revival of craftsmanship and by the fact that as the proprietor is a man of small private means he is only partly dependent on what he earns. The other is a well-known and very prosperous West End firm which has a reputation for novelties. It exploits the crafts and craftsmen without conscience. The proprietor is a shark, and his method is as follows. Suppose a craftsman comes to him with some work of real individual distinction, he tells him he can send specimens of his work for sale or return. He will put them into his showroom to see whether there is any market for them. The craftsman falls into the trap. He sends specimens of his work. In a few weeks' time he is asked to take them away because he is told, there is no sale. If by chance he should happen to pass the shop in a few months' time he may see a window full of articles similar in design to those he submitted.

What had happened was this. When the proprietor suggested to the craftsman that he should send specimens of his work on sale or return he had no intention of selling them. He put a very high price on them to be sure they would not sell. Meanwhile by listening to what the public had to say about them, while they were in the showroom, he was able to make up his mind as to whether they would be a success if produced at a price the public were prepared to pay. If he concluded that they would, he set his designers at work

to produce variations of the designs and had them reproduced by some sweat shop or by mass production. The craftsman is robbed; not only does he get nothing for his work, but his market is destroyed by cheap imitations. And he has no redress; for to avoid prosecution in case the designs are registered, the proprietor has taken care that no individual piece is an exact copy of the original.

Another dodge of firms of this order to get down the price, is to reject work they have ordered on the grounds that it is not up to standard, and then to consent to take it off the producers' hands at a knock-out price. I am told they regularly play this trick on small men who are not in a position to stand up to them.

In these circumstances the craftsman has little option but to organize his own market. He must depend in the main upon himself, for the honest little craft shops can only provide him with work occasionally. And this is not an easy thing to do: for not only does it demand of the individual a capacity for self-advertisement which every craftsman has not got, but it needs money and social position. . . . The disappearance of local markets is an enormous obstacle in the path of a general revival of craftsmanship. There can be no prospect of a general revival of craftsmanship so long as the craftsman is required to organize his own market. . . .

Another difficulty of the craftsman today is that his work is intermittent. In the old days he could count on a regular flow of work, but in these days it comes in fits and starts. He has either too much or too little to do, and this again increases his costs. When the craftsman has nothing to do he generally works for stock. This presents no difficulty to the jeweller because he can get a lot of work done into a little space, but it does not take long for the furniture maker to fill up his workshop. The amount of space he requires for storage is enormous; it increases his rent and therefore his costs. . . .

It is true to say that the more utilitarian a craft is the greater the economic difficulties that confront it. That explains why the Arts and Crafts movement from being, among other things, a protest against the dependence of art upon luxury, has become one of its feeders."

from *Tradition and Modernism in Politics*. A. J. PENTY. (*Sheed and Ward*, 1937)

(Continued from page 102.)

Aims: *Studio San Damiano aims to provide workshop facilities under direction to those interested in art; to emphasize the importance of right thinking as a basis for right making; and to live in the spirit of the Church through the liturgy.*

Theme: *True art is the expression of the present, born of the past and the future.*

It seems to me that the clergy and the architects in the general Milwaukee area and beyond, have at Cardinal Stritch College a reservoir of talent that can now produce well-designed and well-executed objects for use in our churches. The pastor who will enter into this exciting adventure will be well rewarded in knowing that he is working toward that beauty which we all need to find in the House of God.

Finally, thanks to friends, a visit to several new churches which, I hope, will soon be illustrated in our quarterly. And to end a perfect day dinner at Karl Ratzsch's restaurant, 320 East Mason Street, Milwaukee. Opened back in 1904, this place of good cheer and good food is a *must* for any visitor to Milwaukee. By the way, the same chef has presided over its culinary destiny ever since 1904. And there is a Viennese string trio playing light concert music — just right to help reasonable digestion and not interfere with pleasant conversation.

A stop at Pittsburgh to call on Father Francis M. Philben C.S.Sp., director of the Institute of African Affairs at Duquesne University, to discuss matters connected with the preparation of our forthcoming issues on the evolution of religious art and architecture in Africa. The time is ripe to give a vigorous impetus to activities of this kind in the mission field.

Recent Publications

RELIGIOUS BUILDINGS FOR TODAY. Edited by John Knox Shear, editor-in-chief, *Architectural Record*. New York, F. W. Dodge Corporation. \$7.50

One way to gain an appreciative understanding of religious architecture in our day is to expose one's self to the visual evidences which this book provides. It consists of well-chosen illustrations of recently designed and completed Catholic and Protestant churches and synagogues. A number of the

Catholic churches depicted here have already been illustrated in LITURGICAL ARTS.

The printer's devil is an ingenious soul, and once an error creeps into a text correction becomes a problem. For the record, we find it advisable to mention several mistakes which were pointed out when the texts first appeared in the *Architectural Record*. On page 36, the author of *Worship and the Arts*, Otto Spaeth, is listed as a founder of the Liturgical Arts Society. He is a past president of the Society and has long been a corporate member, but was not a founder; on page 37, the head of Christ was executed by Louis Féron, not *Ferrens*; finally, on page 40, the architect in charge of the cathedral of Chartres is Jean Maunoury, not *Manury*, and he is appointed by the French government, not by "a succession of wise ecclesiastics." Small matters, perhaps, for the general public, but of some value for readers of this quarterly.

The Reverend Marvin Halverson, executive director of the department of Worship and the Arts, National Council of Churches, contributes an informative text — *On Getting Good Architecture for the Church*. Several short articles, and descriptive data for each building illustrated, result in a book that can profitably be consulted by potential clients.

M. L.

THE ARCHITECTURE OF SCOTTISH POST-REFORMATION CHURCHES, 1560-1843. By George Hay. New York. Oxford University Press. \$10.00.

This superbly produced book will become an essential source of reference to every serious student of church architecture in North America. After examining the sixty plans, sections, and elevations of churches built in Scotland between 1560 and 1843, one can easily find the prototype of many a Protestant place of worship erected on this side of the Atlantic during the seventeenth and eighteenth centuries — even some of the earliest examples of Gothic revival. Mr Hay's jacket drawing of the parish kirk at Fochabers in Moray (1798) evokes memories of the Congregational churches at Enfield and Lyme, Connecticut, not to mention some of the Episcopal churches of the "colonial" type which date from the same period. Several of the square-shaped Scottish Presbyterian kirks built in the seventeenth century are reminiscent of the non-liturgical meeting houses in New

England, e.g., the Old Ship Meeting House, Hingham, Massachusetts.

When the Reformation burst upon Scotland in 1560 there was no question of setting up a *via media* sort of religion, as in England; but as Mr Hay points out, "the aim of the Reformers was less a creation *de novo* than the recovery of primitive practice, as far as liturgical knowledge then permitted. By late mediaeval times, Mass had become an ornate spectacle conducted in a tongue known only to the educated minority and culminating not in the people's communion, which was most infrequent, but in the elevation of the host." Unlike those in England, the majority of parish churches in Scotland were small, rectangular, aisle-less buildings, the adaptation of which to reformed worship presented few difficulties. The usual thing was to set up a pulpit with a reader's desk against the south wall (actually its normal mediaeval site), and to fix a basin to the side of the pulpit for baptism, regarded as an essentially public service. For the administration of the Lord's Supper a table (or tables) was set up, usually on the long axis of the building. Very often a transept was added, facing the pulpit, which became the focal point of the kirk.

The adaptation of cathedrals and larger churches was a more difficult matter, for such buildings were never intended entirely for congregational worship. As Mr Hay remarks, the Catholic cathedral or large collegiate church was always a "house of many mansions, consisting of the choir, containing the high altar screened and enclosed with its stalls; the transepts and aisles accommodated altars and chantry chapels. But the early Reformers clearly apprehended the multicellular character of the large kirks when adapting them for Reformed worship. Often the nave was used for preaching and daily services and the choir for communion." Sometimes the larger churches were turned into two separate places of worship.

So it was that a new type of church was developed in Scotland, whose chief merit being that it was infinitely more functional than the mediaeval churches in England which were used for worship as prescribed in the *Book of Common Prayer*. It could be said that it was not until Sir Christopher Wren came along that the Church of England evolved a specifically Anglican type of church planning.

Mr Hay deals with every phase of post-Reformation architectural devel-

opment in Scotland; starting with the Reformation aftermath (1560-1603), and ending with late Georgian and Early Victorian buildings (1800-1843). One chapter is devoted to Catholic and Episcopal churches. He has high praise for some of the neo-classical and early nineteenth-century gothic revival Catholic churches; noting that their "sanctuaries are generally spacious and seldom encumbered by desks, lecterns, and and other church furnishers' impedimenta, now deemed essential in most Episcopalian and Presbyterian churches. For such features alone they are worthy of study." Furniture and fittings, monuments and color decoration are dealt with in detail. There is a complete inventory and index of churches built between 1560 and 1843. A study of the photographs is enough to show that Scotland managed to evolve a simple and generally unsophisticated style of ecclesiastical architecture, the charm of which is not appreciated as it ought to be.

PETER A. ANSON
Macduff, Banffshire,
Scotland

THE HUNGRY EYE. By Raymond F. Piper. Los Angeles. DeVorss & Company. \$3.00.

A visit to Paris in the 1920's, where he became intensely interested in art and where he came upon a painting which made him feel he was looking at "The Infinite" portrayed in visible form, gave Raymond Piper the idea of writing a book on cosmic art, universal art. He called his book *The Hungry Eye* because of his conviction that man has a spiritual need for beauty as well as a physical need for food and drink.

After regimenting his early university experience, connected with "metaphysical foundation of beauty," he proceeded to travel extensively in twenty countries in both the eastern and western hemispheres, where he studied art and made and collected photographs of great art monuments. He became convinced that new metaphysical arts are appearing in connection with all religion, and that these works have great international significance.

In his search, Piper collected over two thousand photographs and sixty-two original art objects, representing in all the work of artists from sixty-four countries.

At times the text of *The Hungry Eye* becomes a little difficult to comprehend, but in the main the book is definitely

written with the idea of reaching a large audience. The author makes it clear that he is out of sympathy with artists "who deliberately seek to omit human symbolism and values from their constructions" and that he considers much of the work that makes a claim to importance today "trivial, crude, chaotic, wild . . . baffling" — the work of men who have nothing to communicate. In the chapter on "Cues to Enjoyment of Cosmic Art and Expansions of Aesthetic Experience," the author prepares the reader for an understanding and enjoyment of cosmic art, those great works of art in which much besides form is integrated and fused. It invites, as he says, "dynamic response spiritual enfoldment."

Raymond Piper recognizes that religion has been the principal subject matter and the most powerful inspiration in the history of the arts, and remarks that "if spiritual science, spiritual power, and spiritual art in their several aspects do not keep pace with material and technological power, our race is doomed to a wretched barbarism."

It is a comfort to think of a letter written by Cardinal Newman, dated January 7, 1887, to a Professor William Knight, in which the great cardinal says, "In this day of religious indifference and unbelief, it has long been my hope and comfort to think that a silent and secret process is going on, in the hearts of many, which though it may not reach its limit and scope in this generation or the next, is a definite work of Divine Providence in prospect of a state of religion such as the world has never seen."

Mr Piper taught philosophy and aesthetics, at Syracuse University from 1917 to 1954. He is co-author of a number of books and the author of innumerable articles on religious and aesthetic subjects.

MARION GARNETT HENNION
The National Arts Club,
New York City.

TRANSFIGURED WORLD. By Sister M. Laurentia Digges, C S J. New York. Farrar, Straus and Cudahy. \$4.00.

Back in the fabulous forties, the young set to which I belonged avidly read Hemingway and admiringly copied the sentimental stoicism of his pseudotragic heroes. "Life," they would philosophize darkly, half in jest and half in earnest, "life is a vicious circle, once you get on the merry-go-round you

can't get off. It's the 'art' of living that counts."

Now in the middle of the still more fabulous fifties I am suddenly reminded of these things past by Sister Laurentia Digges's prize-winning first book, *Transfigured World*. She asks us to examine with her the circular patterns of our daily living and to expend ourselves more generously on the 'art' which is our *raison d'être*. But here the parallel ends, for the circles the author traces for us are all Christo-centric, not ego-centric like the futile demi-gods of Hemingway's imagination.

Our hope is "full of immortality," therefore we should be able to perceive reflections of God's grandeur everywhere. Life is always an adventure, a continuing adventure, "because God is not only our goal, He is also the way." We must become other Christs; we must enter into His life and let Him enter into ours more and more as we make our way along the pilgrim's road from birth to death. "The purpose of the Christian religion is to assimilate man to God through Christ . . . to bring us as transfigured Christians to a transfigured Christ."

In a leisurely fashion, with pauses here and there to survey the landscape from different aspects and from different levels, natural and supernatural, Sister Laurentia develops her theme of four major liturgical cycles, with Christ as the motionless, unchangeable pivotal point, drawing man to Himself and diffusing graces down through the circles, a centripetal and centrifugal force at one and the same time. The sacrifice of the Mass is the circle closest to Christ, since He is Himself both the high priest and the victim offered. The second circle of the sacraments follows the circle of man's life; baptism is a cleansing and a rebirth, the Eucharist is the food and nourishment of the soul, and so on to Extreme Unction, the anointing which prepares the soul for its journey home. The Divine Office, the third circle of petition and praise, thanksgiving and adoration, is a day-circle because it depends on the rising and setting of the sun to determine its beautiful pattern of prayer. "Seven times in the day I will pray to the Lord." The fourth circle, the feasts of the different seasons, Christmas, Easter and Pentecost, is a yearly circle, ever recurrent.

Sister Laurentia teaches liturgy and English at Mount Saint Mary's College in Los Angeles, and she has drawn on her background knowledge in both of

these fields to analyze the structure, theme, design, and symbols of the Church's liturgy. Her book, winner of the Thomas More Association, Farrar, Straus and Cudahy contest for Nuns, can be read as a whole, or the various sections can be taken by themselves for further thought and study. *Transfigured World* increases our appreciation of the liturgy and gives us a whole new concept of the inter-relationship between the material elements of our natural world and the mysteries of faith which are beyond the grasp of our darkened human intelligence.

SISTER MARY PATRICK, OP
Dominican Sisters of the Rosary,
Union City, New Jersey

FRONTIERS IN AMERICAN CATHOLICISM. By Walter J. Ong, S.J. New York. The Macmillan Company. \$2.50.

In this collection of six essays on ideology and culture, published previously in various magazines in the United States and Paris, Father Walter J. Ong analyzes American Catholicism in a profoundly scholarly manner.

He compares the condition of the American Catholic consciousness in the United States, from an historical and psychological point of view, with that of the European Catholic generally and more specifically with that of the Catholic in France. He also compares the condition of the Church in America today with the condition of the Church in previous eras in Europe.

The fact that our planet is a "psychological whole" in the twentieth century as it never was in any preceding century, as well as the fact that in the first half of this century there have been greater changes in our way of life than there were during hundreds of previous years is something to contemplate, and makes us realize that there is nothing static about the relationships between men in the world today.

Although the idea seems startling at first, Father Ong's statement that the ". . . faith is more apparently and more unmistakably Catholic today than it was in the so-called *age of faith*" is convincing. Catholics can now, he says, be found all over the globe, with lines of communication which bring about an awareness of one another. He considers that the age of technology which permits these circumstances in the twentieth century "is part of the great and mysterious evolution of the universe devised by God."

The essays constitute a profoundly

intellectual review of the development of man's culture from prehistoric days to the present, with the accent on the achievements of the twentieth century to date — the inventions, the newspapers, radio and television, and other forms of communication that are responsible for our immediate awareness of vital happenings all over the world. This technological development, he insists, has been spiritual and humanistic, not just materialistic, and is all part of a cosmic development which must not be put to evil use.

The author draws an interesting comparison between the freedom of control existing in colleges and universities here, in our various states, and the standardization imposed by the state or government in many European countries.

In the field of human relations and personal relations he gives great credit to what is being done in America by far-seeing laymen, and he calls on Catholic thought to develop a genuine spiritual insight into technology and science, while keeping in mind its philosophical and theological meanings.

Father Ong is a profound student of both renaissance and contemporary civilizations. At the present time he is assistant professor of English at Saint Louis University, and is serving on the National Selection Committee for graduate students in France under the Fulbright program.

MARION GARNETT HENNION
The National Arts Club,
New York City.

HYMNS OF THE ROMAN LITURGY.
By Joseph Connelly. Westminster, Md. The Newman Press. \$5.00.

Saint Augustine defined a hymn as the praise of God in song. In this sense psalms are hymns, so are doxologies like the *Gloria* or the *Sanctus*, and the beautiful sequences of which only five, out of the more than five thousand that once existed, are now in the missal. Today the word hymn is usually restricted to metrical works of human composition sung in divine worship and in this book Father Joseph Connelly has further limited the number to the 154 poem-prayers of the breviary: the hymns for the canonical hours of each day, the hymns of the seasons, of the common of the saints and of the proper of the saints.

The typographical layout is practical and pleasing. A short introduction precedes each group of hymns. Then follow the Latin verses with a smooth, direct

English prose translation and helpful notes on individual words or lines of the original. Usually the English translation and the notes appear on the same page as that part of the Latin text to which they refer. The result is all that a student seeking the meaning of the hymns and some knowledge of their background could desire. Hymnologists will not be as easily satisfied. Nor is the book intended for them. References are not as thorough as a scholar has the right to demand. The source material used is excellent but dated. Relevant facts from recent monographs and periodicals are missing. Yet within the author's self-imposed limitations there is much valuable information and many helps to prayer.

It is this aspect that the Most Reverend F. J. Grimshaw, Archbishop of Birmingham, stresses in his foreword. He believes that *Hymns of the Roman Liturgy* will commend itself to those who are ordained, to those who come newly to the recitation of the office, to those who are preparing for this obligation. It will also be welcomed by all men and women who have made the official prayer of the Church the pattern of their own prayer. It is not a book to be read from cover to cover but it is a commentary to be consulted by those concerned about the better recitation of office and a text to be used for meditation by those who have discovered the great spiritual riches of the liturgy; whence treasures new and old are always to be drawn.

A special word of praise must be paid to the introduction. Here in brief compass is given a summary of the sixteenth century history of hymns from the days when Saint Ambrose wrote "sound theology in verse," to the lovely tributes paid in our own day to our Lady in the new office for the feast of the Assumption. "The Father of Liturgical Hymns" wrote not only words and music that were introduced into the office but he also gave his name to the metrical form which has since been imitated many times with equal good will but without the same success. Saint Benedict invariably uses the name *Ambrosiani* when he refers to the hymns he wished his monks to sing at each of the divine hours. Without taking a definite stand, Father Connelly alludes to the mooted question of the origin of the hymnal. He condemns the revision of Urban VIII and the attempt to rewrite the old hymns and give them a more classical form. Ambrose had taken

classical forms and used them to express Christian truths. The revisors sought to transform something Christian into something classical. "The result," Father Connelly concludes, "may be pedantry, and sometimes poetry; but it is not piety." In the final pages of the introduction he gives useful facts about accent, metre and rhyme.

When speaking of the importance of the divine office, Pope Pius XII reminded the faithful that it is the prayer of the Mystical Body of Jesus: "By assuming human nature, the Divine Word introduced into this earthly exile a hymn which is sung in heaven for all eternity. He unites to Himself the whole human race and with it sings this hymn to the praise of God." Father Connelly's book will do much to help souls unite themselves to this song with enlightened love.

MOTHER KATHRYN SULLIVAN, RSCJ
Manhattanville College of the
Sacred Heart
Purchase, New York

Correspondence

London, England

To the Editor of LITURGICAL ARTS:

Dear Sir:

My painful experience of Catholic art in one of the American Virgin Islands remains with me — at Mass, with a great congregation of native Catholics, confronted by a life-size effigy of a white priest in the all too-familiar trappings of 'repository art.'

Evidently this was no anachronism to the good priests and nuns — who are not necessarily artists — working on the Island in the service of the Church. What is needed to make art in the Church is the artist in the Church.

I have no reason to suppose there are no artists on the Island as you will see from the photograph of one 'native' Mother and Child painting I brought back with me. The colours of the original are brilliant blues, yellows, greens. I do not put this forward as great art or even perhaps good art; but at least it is spontaneous and 'native' and as such infinitely to be preferred to factory productions in New York or London.

Why is the Church no longer the patron of the art? Amongst the Virgin Islanders is the chance to support the development of a new art. I am aware of course of the horrible danger of cor-

rupting it at the source through the sophisticated art-dealers corner in the 'primitive'; but the worst danger is when the Church super-imposes on a native people a decadent and alien art, dividing art from religion and the worship of the people from their own life and creations.

Since talking to you in New York I have talked to many people about my painful experience. The response of the artists is summed up by Leon Underwood * in no uncertain terms: "The motive of such art is to assert the white man's superiority; it expresses the white man's fear of the uncorrupted primitive soul . . ."

Often I heard it said to be due to the "ignorance and lack of humility in the individual priest and bishop." Whatever the motive, the practice of inflicting such visual art on the faithful can only bring the Church into disrepute as a patron but on the side of the second-rate, the decadent and the dead.

I borrow my conclusion from Father Gerald Vann, O.P. writing about the imbecilities, infelicities and corruptions of language that infest our Catholic idiom from a tradition of bad translations: "The fact is that we live in a world of fear; and this fear has infected our Catholic life to the extent of becoming almost the main driving force behind our practical and prudential judgments. 'This may do harm to someone; therefore it must not be allowed.' We forget two things; we forget that anything at all, even the Bible, may be an occasion of sin to someone; we also forget to ask the correlative question: will this do good to someone. The whole world has learnt from the Sixtine ceiling to live more deeply; would you cover it with a coat of whitewash because it may do harm to someone?"

May I offer you my best wishes for the quarterly, *Liturgical Arts*. I only wish we had something comparable in England.

Yours truly,

KATHLEEN WOODWARD

* An expert on African art and the author of *Bronzes of West Africa*; *Masks of West Africa*; *Figures in wood of West Africa*.

Low Shore, MacDuff,
Banffshire, Scotland

To the Editor of LITURGICAL ARTS:

Dear Sir:

Your May 1957 chasuble issue is really worth its weight in gold.

The mantle of Elias has indeed fallen on Eliseus, in the sense that Father Sutfin, Dom van der Laan, and Sister Augustina write about the shape and making of vestments in almost exactly the same dogmatic language as that used by the long defunct authors of articles in *The Liturgiologist* a hundred years ago, or as Dr Percy Dearmer and his fellow members of the Alcuin Club half a century back.

Fashions change with every decade, and the pendulum goes on swinging backwards and forwards. Their advocates are always sure that they have at last discovered what is correct.

Having perused most, if not all, the fascinating little books on the design and making of vestments which were published in the last century, I could compose an entertaining article based on quotations from these faded periodicals.

There may be some of your readers who will venture to query Sister Augustina statements that "the decrees of the Congregation of Rites have never prescribed any form," and that "there has never been an official attitude on the part of the Congregation of Rites against our type of vestments."

For instance, Father J. B. O'Connell adopts a very different point of view in *The Celebration of Mass* (Volume 1, pages 259, 265, and 266), and he refers to S.R.C. 4398.

Father McNamara's letter (page 86, May, 1957) is like a breath of fresh air blowing into the archeological and aesthetic stuffiness.

Yours truly,

PETER F. ANSON

Montgomery Center, Vermont

To the Editor of LITURGICAL ARTS:

Dear Sir:

I am quite amused and happy about the English reaction to the May issue on the chasuble.

1) Concerning the addresses given by Sister Mary of the Compassion — of course I am most grateful. As you remember from paragraph two, column two, page 79 of the May issue, I admitted that the suggestions of merchants were extremely limited, and that no attempt was made to exclude anybody from "honorable mention" or advertisement. It was really my hope such persons as Sister Mary and others would send along various names so that everybody may be informed about what is going on, especially in this country

and Canada. How else could such a list be compiled? I had to take a chance on some amount of indignation in order to get the information.

2) Concerning Peter F. Anson's remarks: it seems to have become the fashion these days to employ the epithets "archeological" and "aesthetic" with the same hilarious abandon as the word "liturgical." I fear that slogans as well as fashions change with every decade. Lord Byron might be twisted into saying, "I weep for Eliseus, he is dead."

It would be very interesting to read such an essay on the faded period-pieces of the nineteenth century fashions in vestments. I have also read most of them, and found them tops in quality for such a century.

At any rate, Mr Anson's book *Churches — Their Plan and Furnishing*, is delightfully balanced and interesting, even though the illustrations and comments tend to wish one back to merrie England a little too heavily, with a breath of the sea.

Yours truly,

THE REVEREND EDWARD J. SUTFIN

Union City, New Jersey

To the Editor of LITURGICAL ARTS:

Dear Sir:

I was interested in Father Sutfin's recommended list for materials and vestments (page 79, May, 1957, issue), but there are more sources than he noted and perhaps your readers will be interested in the following: *Far Eastern Fabrics* (Mr and Mrs Charles Kunzman), 171 Madison Avenue, New York City, is a treasure house for Indian and Siamese hand-woven silks. They also stock a cloth of gold that is as supple as a hand-woven silk. *Bernard Brocklehurst* (The Weaver's Shop) Llanarth, Raglan Mons., England, produces hand-woven raw silk, bandings, and also made-up vestments; so also Prinknash Abbey and J. V. KilBride. *Murray McCance*, 54 Hiawatha Street, London, Ontario, Canada, makes fine vestments, specializing in the traditional 'conical' design. Also albs and mass linens of good design and quality at reasonable prices. All these vestments are hand-sewn. My own workshop is also turning vestments in small quantities — mostly special orders.

Yours truly,

SISTER MARY OF THE COMPASSION, O P
Dominican Sisters of the Perpetual Rosary,
Union City, New Jersey.

Our Lady of Providence Seminary Chapel, Warwick, Rhode Island
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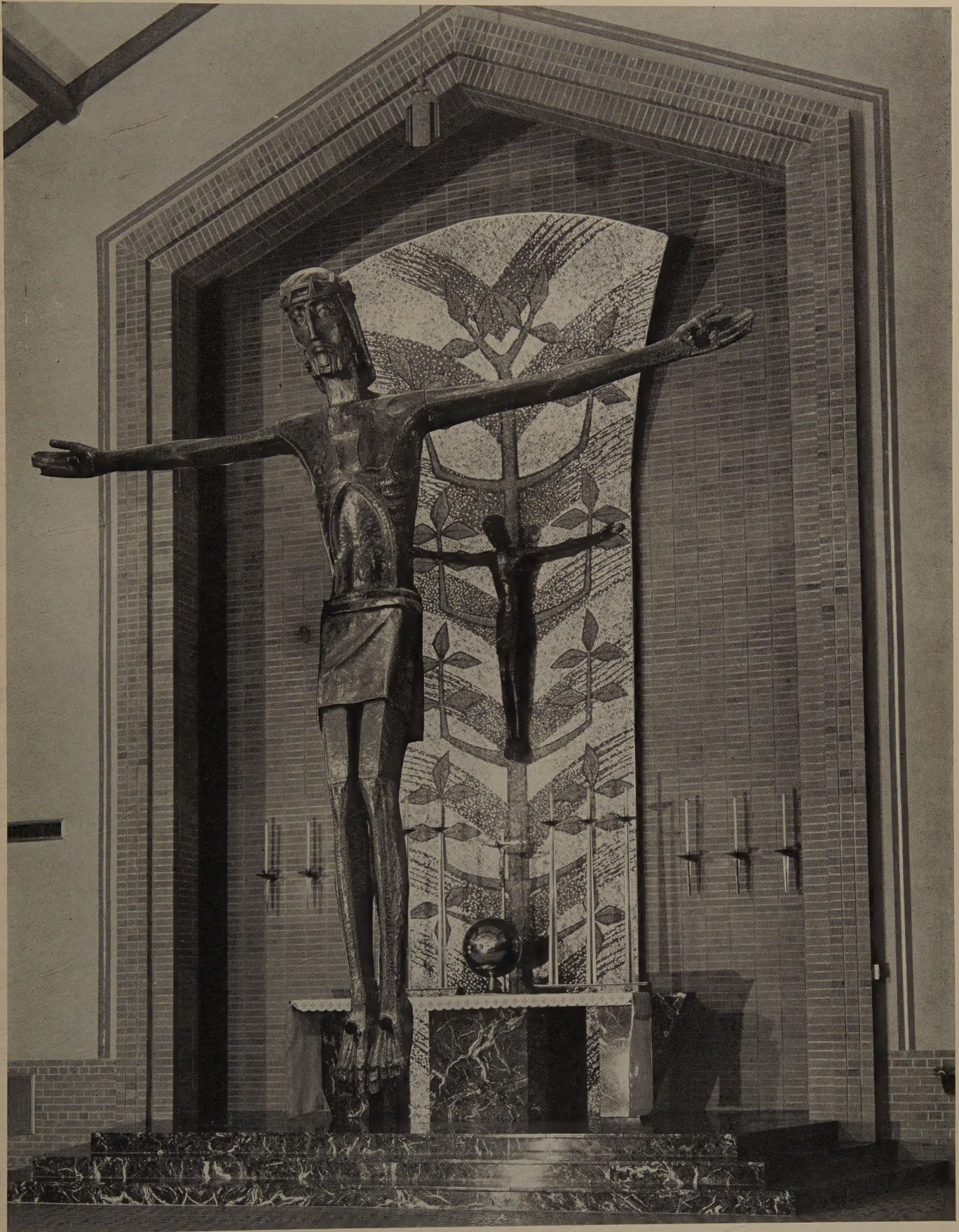
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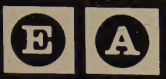
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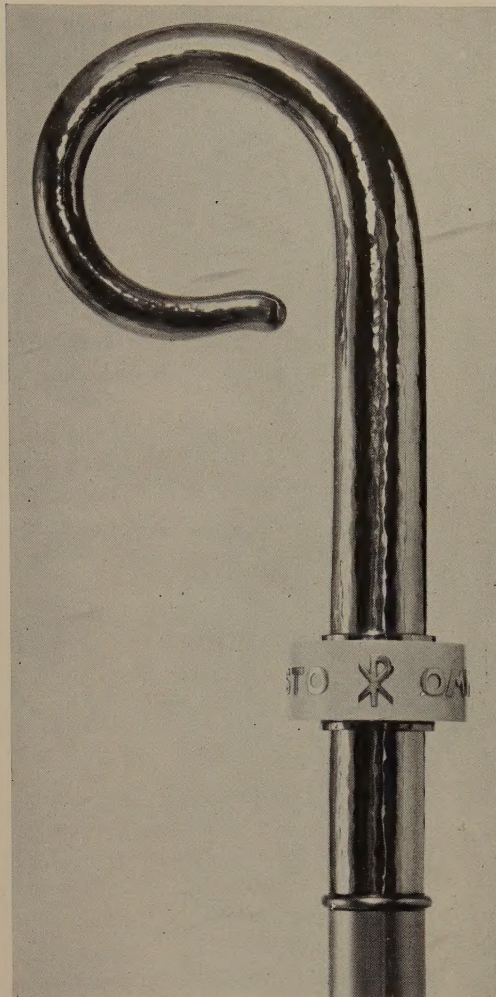
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